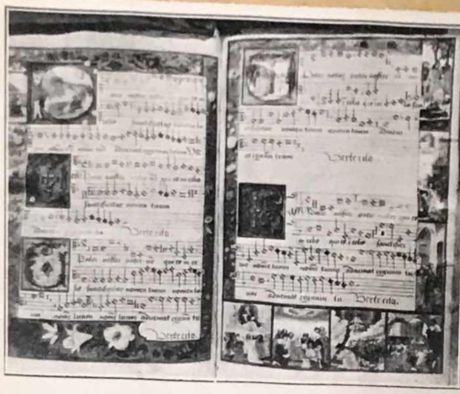
HOMENAJE A LA MUSICA RELIGIOSA ESPAÑOLA EN SU CUARTO CONGRESO NACIONAL, EN VITORIA
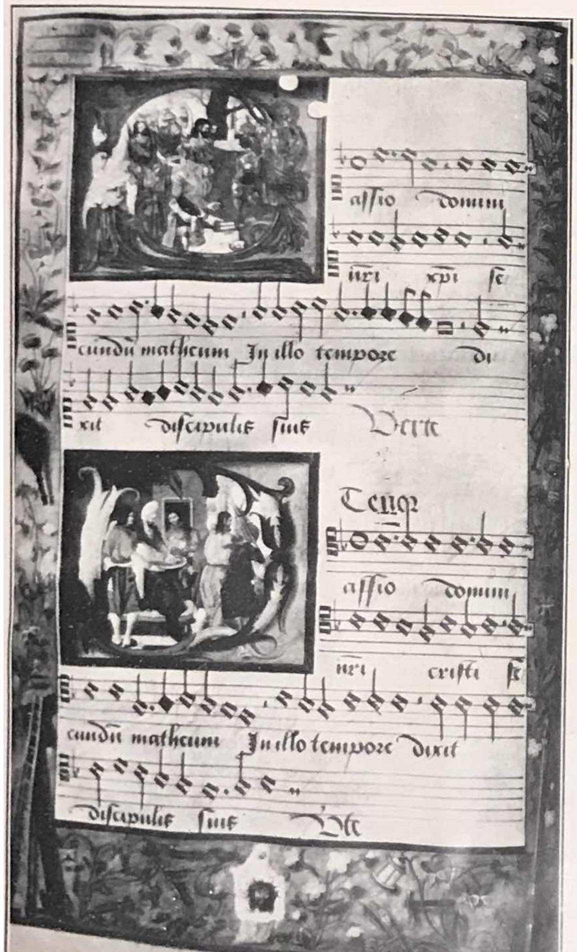
NUESTRA Revista, fiel á su sentido españolista, dedica, por medio de un su amigo, escritor casi anónimo, pero muy amante del Arte Nacional de los sonidos, una modesta al par que cordial ofrenda á la música gregoriana, mozárabe y polifónica de nuestra Patria. La generación actual, al volver sus ojos á la tradición, por necesidad ha de encontrarse ante una riqueza enorme en Música Litúrgica; bueno es que sepa, por tanto, el valor de *su* Arte, hoy navegando por un mar proceloso, sin brújula ni timón, no obstante una copiosa legislación canónica, sabia y clara como no cabe más, y antes tan gallardo y ufano de su propio valer, hasta el punto de competir con el de la gran Italia de San Gregorio y Palestrina. He aquí el por qué de este artículo y de estos fotograbados.

. . . .

Erase allá por las postrimerías del siglo pasado y primeros años del actual. Nada ni nadie turbaba el reposo de las viejas ciudades españolas, sobre todo castellanas, sus Catedrales, Museos de Arte é Historia, yacían en la más completa soledad y abandono. Los turistas, al estilo de hoy, Baedeker en mano,



Título: «Pater», á 5 voces»; autor, Josquín Depres



Título: «Pasión», según San Mateo, á 4 voces, autor anónimo á la aventura, dice el Códice

aún no irrumpían por calles y plazas husmeando el pasado español; tan solamente alguno que otro erudito, nacional ó extranjero, *investigaba*, en el genuino sentido de la palabra, para luego publicar en *su* libro el fruto de un trabajo casi siempre penoso y lleno de dificultades. Así, Cuadrado y antes Amador de los Ríos, por no mencionar sino alguno que otro caso.

La ciudad de los Concilios, la viejísima Toledo, no era excepción de la regla, pese á su rico legado patrimonial y á su proximidad á la Corte. Los Bécquer, Galdós, Blasco Ibáñez, Barrés, González Simancas, Olavarría, padre Ferotin y pocos más, formaban lo selecto en el orden intelectual que visitaba la Imperial Metrópoli del Arte español. De otra clase de gentes no hay por qué hablar; masa ignara con tufos de riqueza era cuanto discurría por las calles y plazas del laberinto toledano. Precisa recordar, sin embargo, á un puñado de nacidos ó avecindados en *Tolaitola* por aquel entonces, quienes, amantes de su pueblo, de vez en vez daban señales de vida con publicaciones dedicadas á restaurar el glorioso pasado de la ciudad.



VIRGIN AND CHILD.

tían examinar cuantos códices, ... de actas, cuentas, refitor, etc., se custodiaban en su... ...vas oficinas



Uno de los Pendones de las fuerzas de Caballería, primeras que del ejército cristiano entraron en la ciudad y que se conserva en Granada



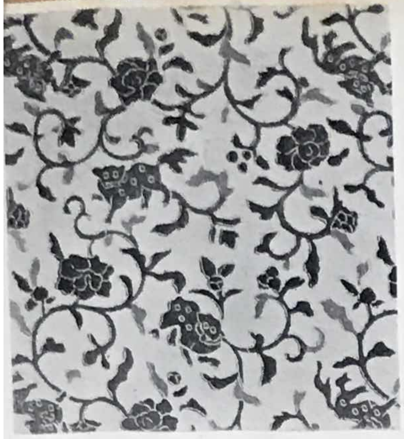
Otro de los Pendones que se conservan en Granada de las tropas de los Reyes Católicos, conquistadores de la ciudad

Se confirmó; y cuando aún el día 2 de Enero se alza sobre la torre de la Vela en la moruna Alhambra, el Pendón de Castilla, conmemora aquel día en que, salido Boabdil de su ciudad, mientras Aixa y su menguada Corte le aguardaban en una aldehuela alpujarreña y Fernando é Isabel aguardaban la señal de su posesión, se izó por primera vez en el mismo sitio. El horóscopo se había cumplido por completo, dando la razón á los moros, que desde el punto en astrólogos, había nacido, sino á la rebeldía en que se alzó contra su padre.

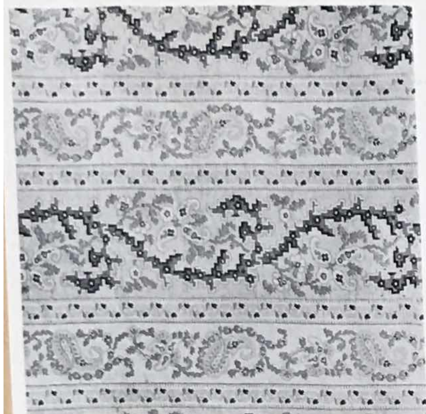
De nada valió que el origen de aquella rebelión, en que al cabo Boabdil había venido á ser un instrumento de los moros á quienes Muley-Aben-Hacem había ofendido, fuera un acto defensivo sin el cual Mahomet-Andalla hubiera sucumbido como sus hermanos. Boabdil se creyó culpable y castigado.

Tal vez sus lágrimas al entregar las llaves de ex sultana, no tuvo para él consuelos maternales, sino una frase tremendamente cruel que la historia conservó...

Entretanto, de la llanura subían gritos de júbilo y clamores de victoria: ¡Santiago! ¡Santiago!, repetían las huestes



Japanese gold sarasa with design of lions and peonies used for book cover.



Old Japanese sarasa (calico) ink pattern known as *rara kusa* (Chinese grass) used for linings.



Old Japanese sarasa (calico) pattern of tulips on red ground, used for wrapping cloths.



Old Japanese sarasa (calico) with floral pattern of white on brown ground, used for wrapping cloths.

line of enlightened rulers who sat upon the throne of Portugal as successors to Prince Henry the Navigator, wisely considered the extension and prosperity of their country's industries and knowledge of the best Oriental arts as more important than their military glory. How strangely this enlightened kingly enterprise compares with the modern desire for speed, and still greater speed, and that lack of real discernment which encourages American designers to overlook the mines of inspiration which still await them in Oriental textiles!



Figure 5. HINDU BOOK COVER DESIGN ILLUMINATED WITH BITS OF HUMAN BONES, CORAL AND PRECIOUS METALS AND STONES.

American manufacturers have been wonderfully progressive in adopting and perfecting mechanical expedients to increase the productiveness of their machinery. The country is young and the manufacturing of textiles is still in its infancy. A glorious future awaits American skill and craftsmanship. But, with such a future ahead, it seems almost unpardonable to ignore the possibilities of careful research when valuable authentic information regarding Oriental textiles is so easily obtainable as it is today. Orators have declaimed, poets have written verse, and learned historians have described the development of the arts and crafts of Europe, which were all newly inspired and invigorated during the Renaissance by a similar vital and immediate contact with the Orient. The tremendous reflex influence of the West upon the East, however, has remained almost a mystery. The Portuguese in their curious colony at Goa appear in our imagination to have been absorbed by the great and mysterious life, luxury and superstition of inscrutable India. Actually, however, the influence of the West upon the East, for which they were respon-





Figures 6, 7. SIXTEENTH CENTURY DECORATIVE PAINTINGS ON COTTON, FROM KASHMIR. Showing the use of textile patterns in ornamentation.

who come to the museum with objects for sale and purchased from them a large Madras cotton ceiling cloth or *shamiyana* made for the Delhi Exposition in 1903, as well as a few other curtains somewhat less garish than most of the present-day Indian products.

More important than my purchases, I came to realize that these Indian cotton curtains were much more than curtains in the ordinary sense; that they were employed in fact to cover the entire surface of the interior of rooms, ceilings and floors, as well as walls. I came to see how a room was prepared for the reception of a prince so that he would not come in contact with anything unclean. I came to realize why the throne chairs had bulbous feet or runners like the one I purchased subsequently at Jeypore. I came to understand why the floor cloths were sprigged with flowers and had reason to wonder whether the foregrounds one sees in old Indian paintings with particolored flowers strewn here and there were copied from nature or from a textile convention. The use of textile patterns for the adornment of furniture, as is well shown on the Jeypore throne chair, and many other similar transfers, become clear when we think of these curtain-enclosed rooms. They explain loose-fitting, easily removable shoes, and much else as well.

With curtains ever in mind it became apparent to me that the wall paintings, such as Von Le Coq brought from Turfan in



Early eighteenth century Hindu painted curtain with floral pattern, originally double and used in palace doorway.



Figure 9. WATER COLOR DRAWING FROM AN ANCIENT JAPANESE TEXTILE.
Showing a silken weave reminiscent of the hand-blocked and tie-dyed fabrics of India.

carving stone were also influenced profoundly by the Oriental love of textile patterns, and the gracious lines of delicate silks and cottons. The two copper statues utilized as head pieces for this article show clearly the intricate and ornate methods of the Nepal sculptors, and display that undying love of textile patterns which influ- remained the dominant and preponderant art, and often imposes arbitrary forms on textiles and other methods of interior decorations. In India the contrary has always been the case and textile patterns appear as architectural details in innumerable forms to embellish temples, tombs and palaces, so that the splendid architectural



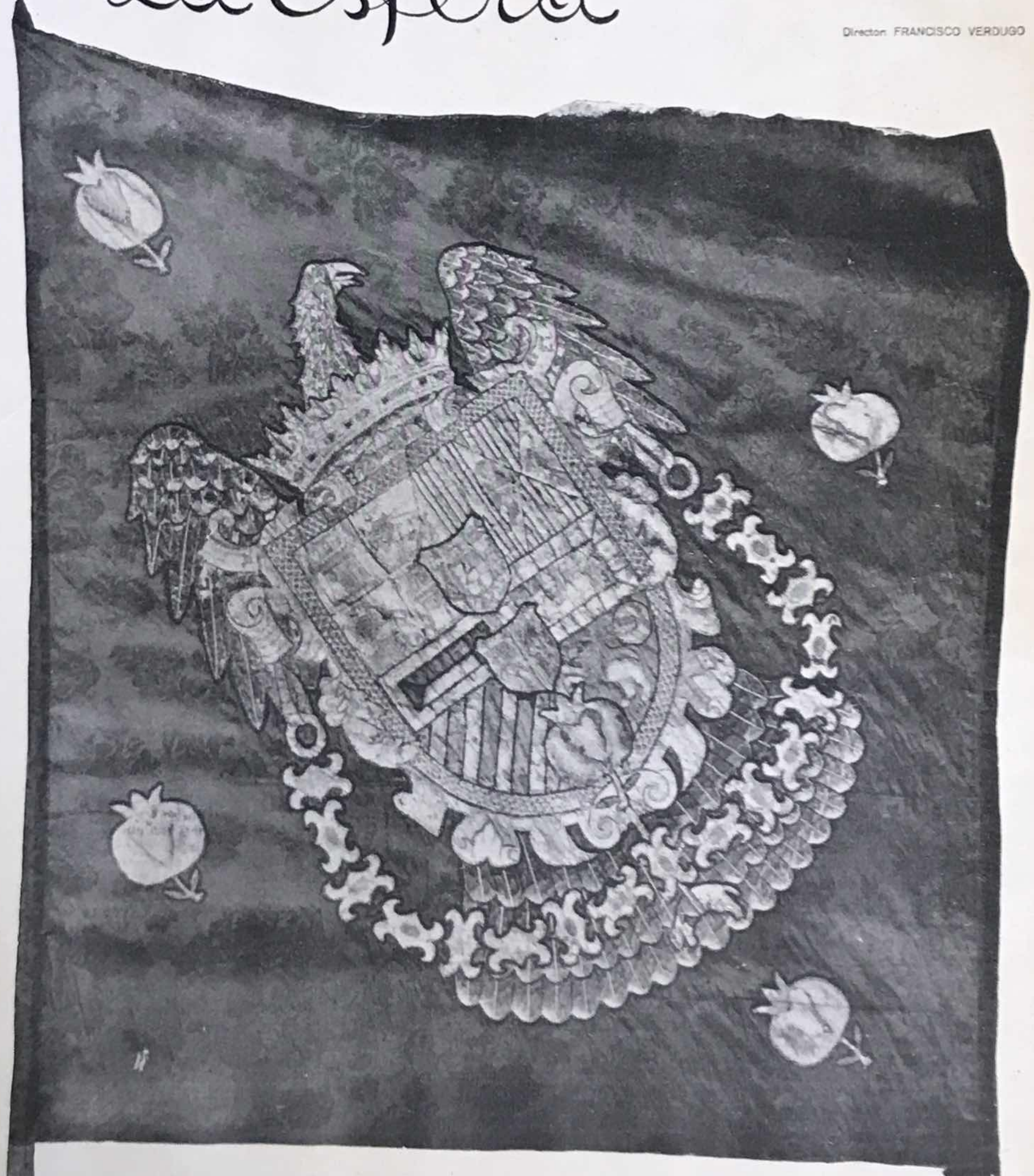
Figure 13. TURBAN CLOTH PATTERN FROM BOORHAMPORE.
Rose-colored ground shot with gold, pattern in blue, green, purple and red.

La Esfera

AÑO XV.—NÚM. 752 MADRID, 2 JUNIO 1928

ILUSTRACIÓN MUNDIAL

Director: FRANCISCO VERDUGO



El Pendón de los Reyes Católicos, que una vez al año cobija á Granada.

El Pendón de los Reyes Católicos, que anualmente se iza en Granada conmemorativo y esplendoroso, es una de las joyas más preciadas de la ciudad, relicario de civilizaciones y joyel de preseas que, aun después de vistas, parecen soñadas.

Bandera que simboliza la unidad nacional, sagrada por su simbolismo, lo es aún más por la memoria de toda la gloria española en aquel instante trascendental que marcó en la historia del mundo el comienzo de una edad nueva.

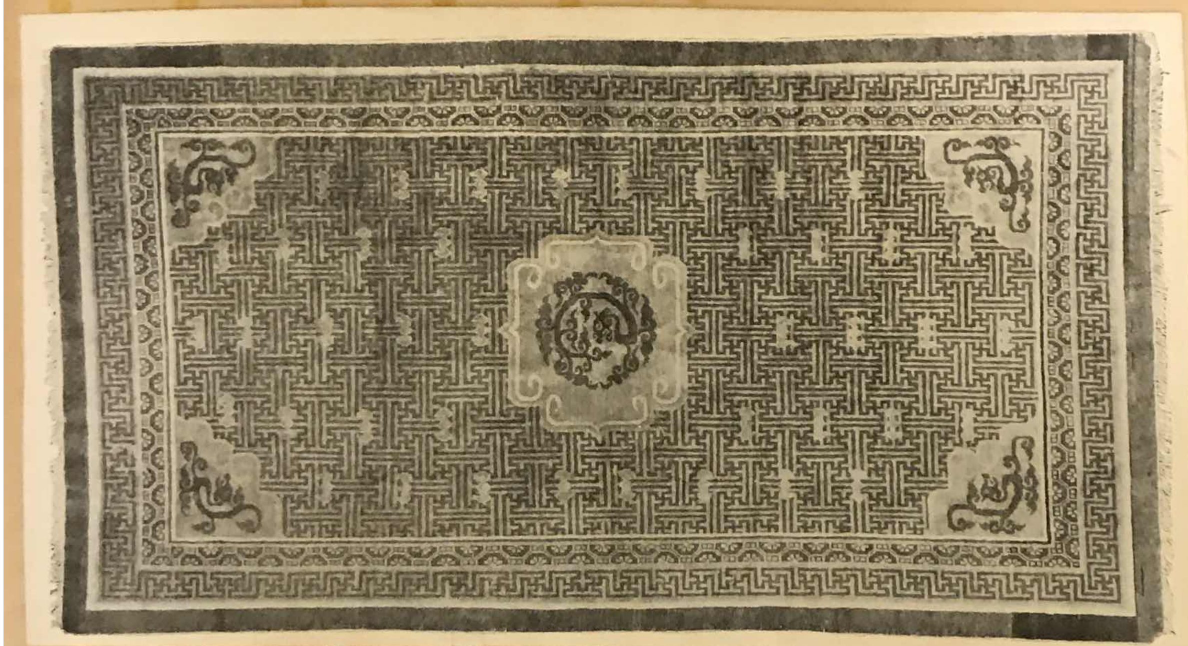
Pendón que tremoló sobre aquel ejército pletórico de ideal en que los poetas eran capitanes y los capitanes poetas: parece ungido con amoroso beso por la Reina, para cuya fama no bastó la extensión de un mundo.

Granada le conserva y le lanza al viento una vez al año, como uregón glorioso de la pujanza de nuestra raza.



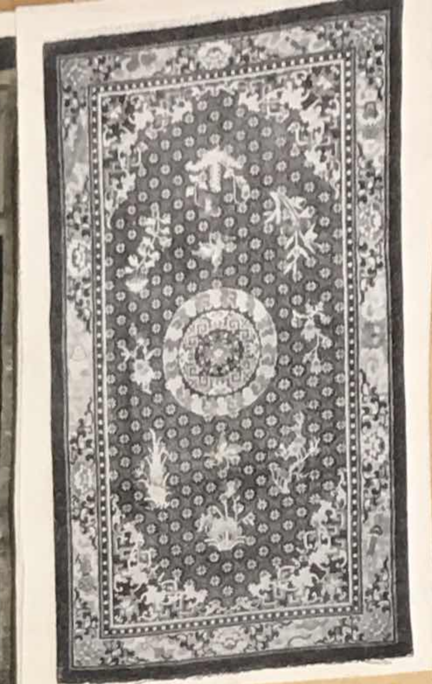


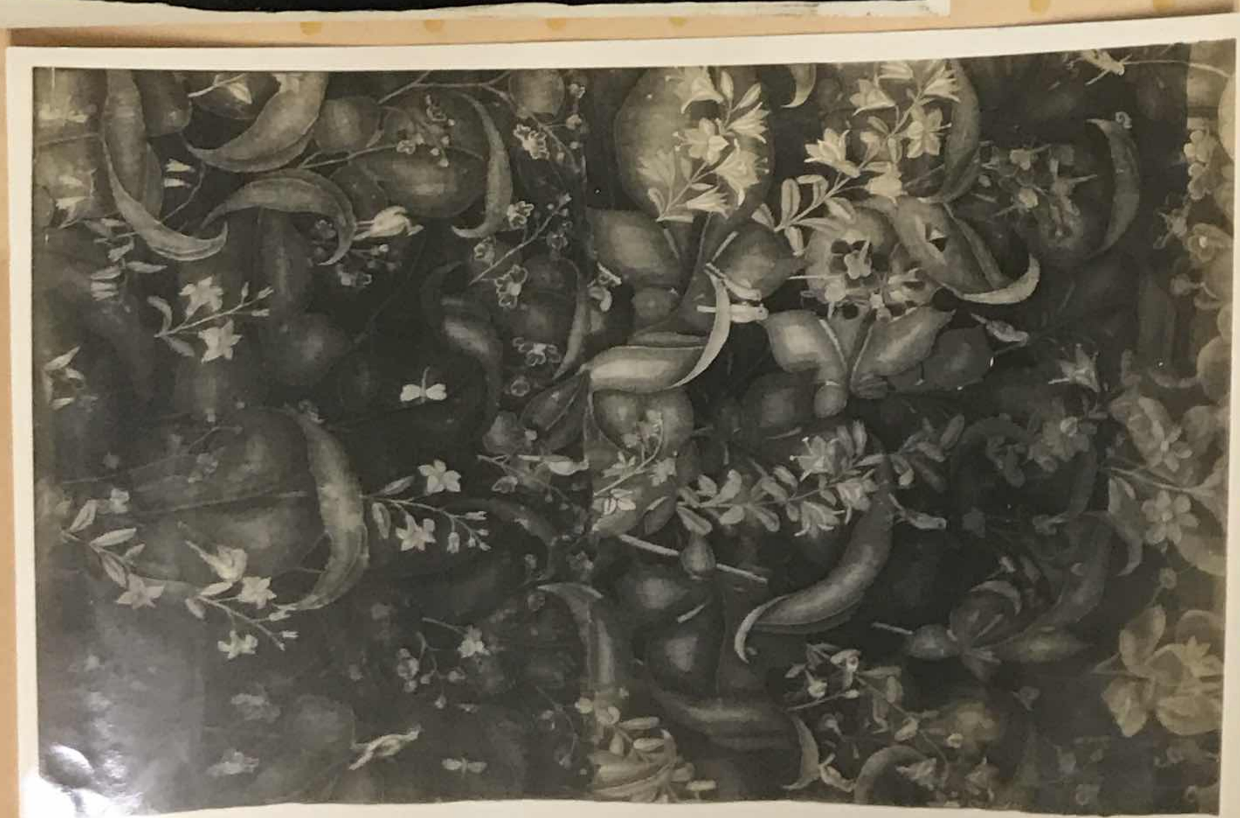


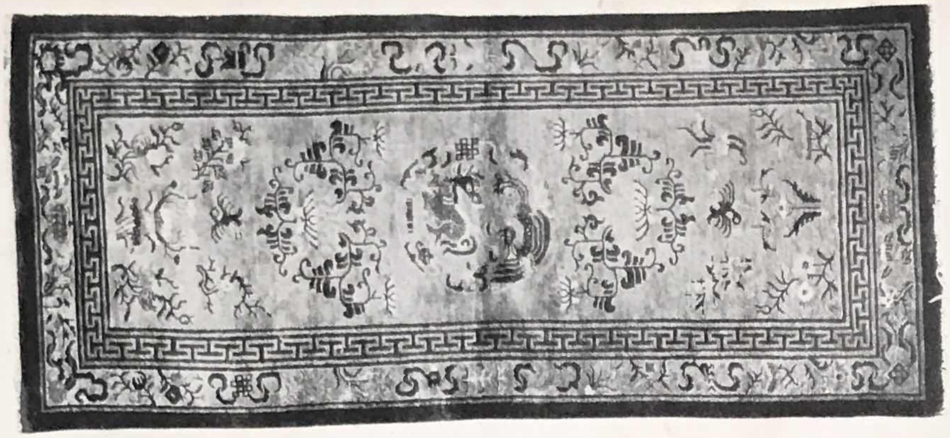




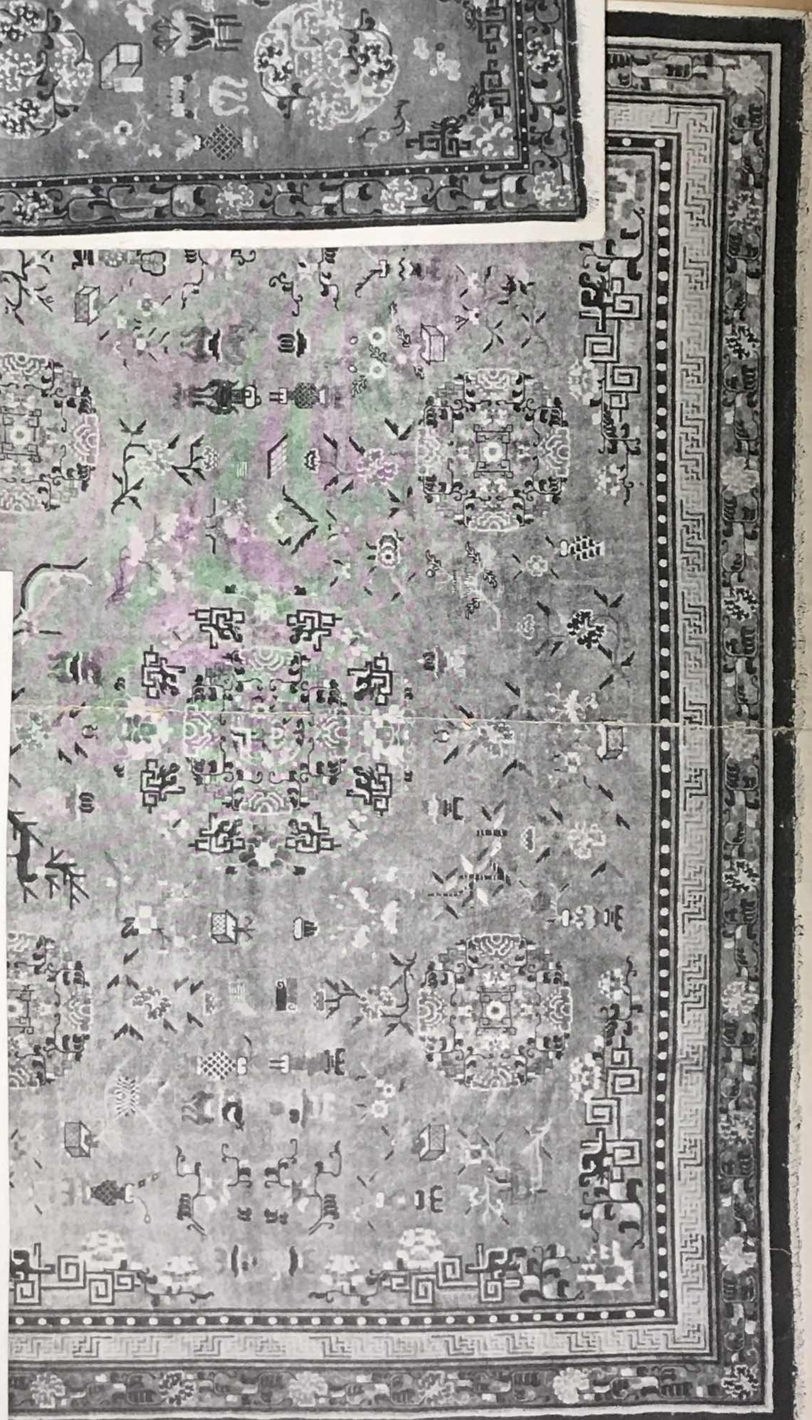
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490—Antique Chinese Mat







Figure 7. Kashgar Rug with Pomegranate Center and Yellow Fruit; Chinese Mountain Pattern in Terra Cotta Border.

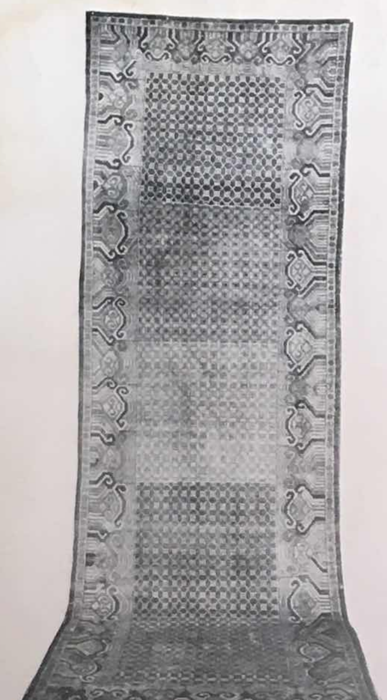


Figure 8. Samarcand All-Silk Rug; Chinese Mountain Pattern in Border.

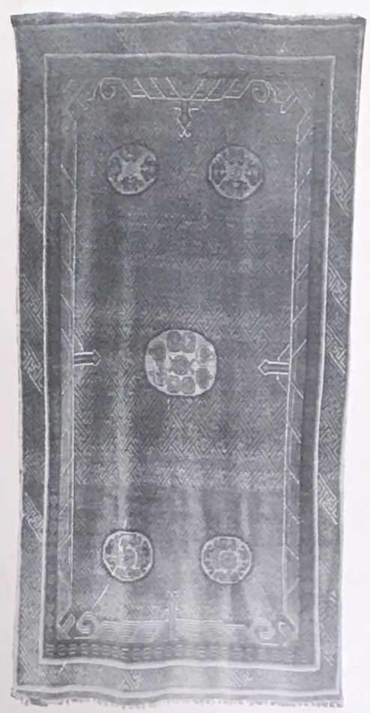
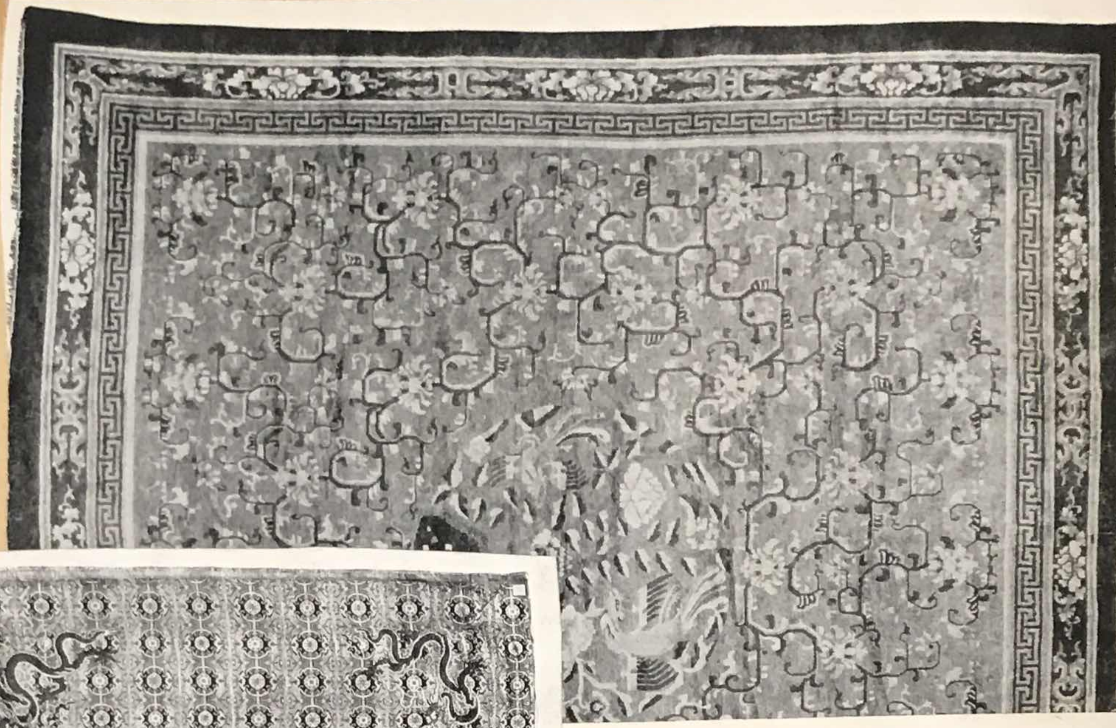
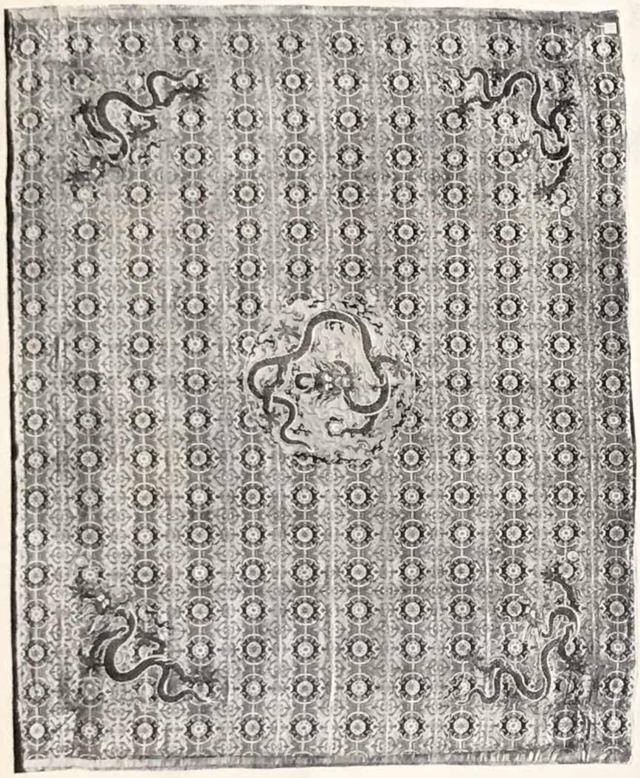


Figure 9. Yarkand Rug in the Chinese Style about 300 years old.





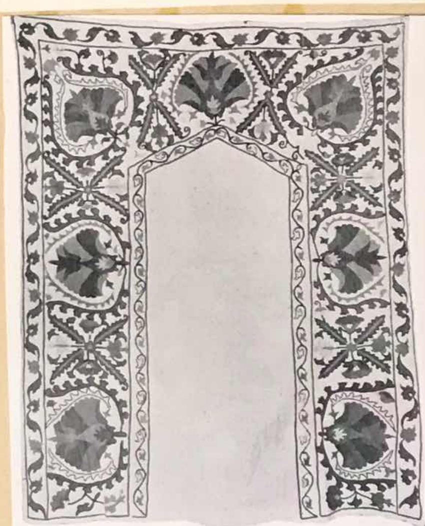
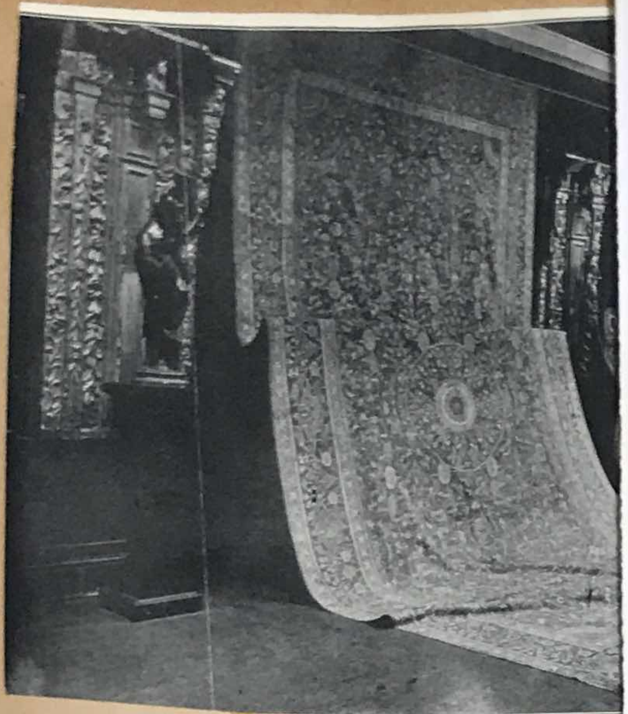


Figure 13. "Bokhara" Embroidered Prayer Mat from Samarcand. Colors: Yellow, Brown and Old Rose.





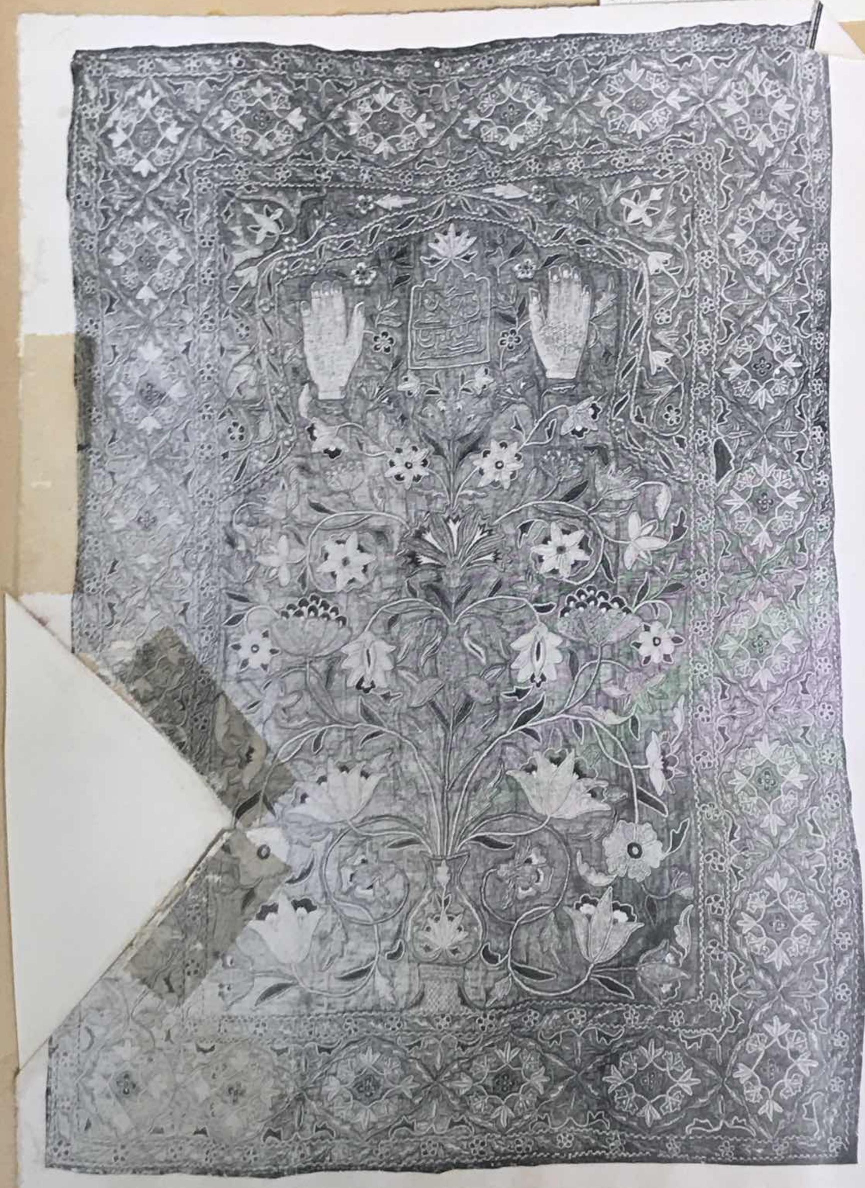




Alpujarra Carnation Rug

In a sapphire-blue field, a design of eight vases of red and white carnations and scattered stars, centred with four figures of birds feeding. Crimson border with ivory stellate figures.

Length, 7 feet 8 inches; width, 8 feet



ANCIENT EMBROIDERY FROM ISPAHAN.

The central pattern shows the "Tree of Life" with the name of God between the hands with red finger nails, suggesting public prayer in the Mosque. The embroidery is in silver thread, the background blue silk.



Courtesy of Jekyll's Ltd.

POLONAISE CARPET OF SILK, SILVER AND GOLD

Woven in the late sixteenth or early seventeenth century, this carpet was one of the most sumptuous examples of Persian weaving in the exhibition held last fall at Jekyll's in London

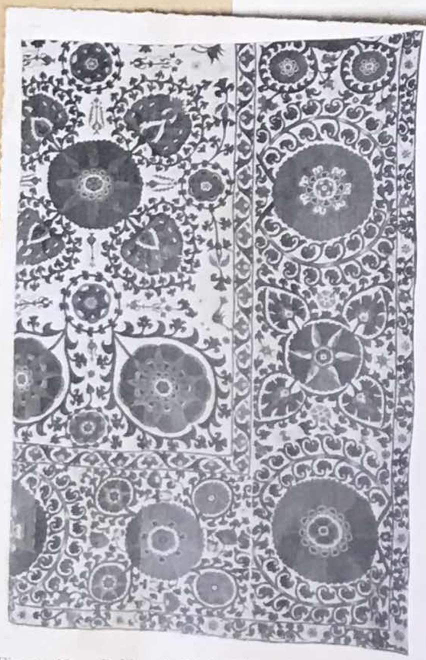


Figure 12. "Bokhara" Embroidery from Samarcand Pattern in Madder, outlined in Dark Blue and Green, with accents of Light Blue and Yellow.








507

minor XVI



504

Ispahan XV



503

Persian garden
XVI



499



500

Ispahan



Figure 14. ANCIENT HIND



Figure 18. ANCIENT HINDU SILK AND METAL *DAPUTTA* OR *OURNI*.

become apparent. The famous cities o are represented by their characteristic textiles, superb reminders and rare souvenirs of ancient and glorious Hindu monarchies.

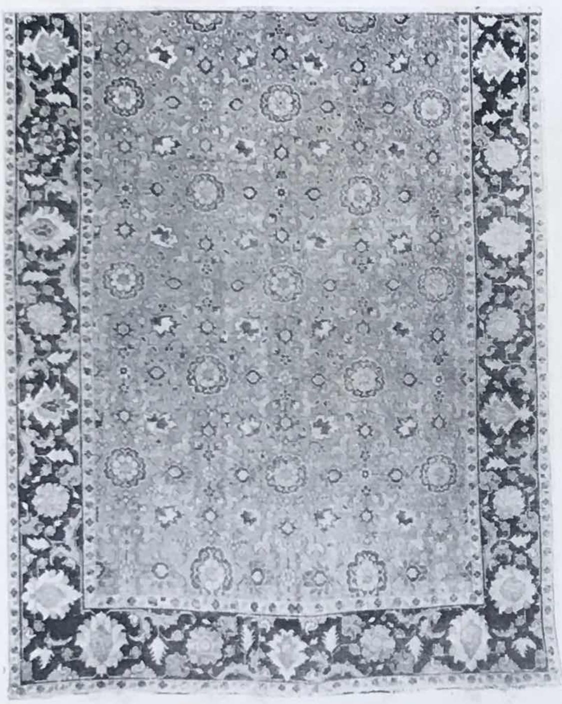
Not far from Jeypore, in India, are the mysterious ruins of Amber, that neglected and forgotten city, where the glory of other days lies in desolation and decay. The lizards crawl on the broken sculpture, while snakes and strange monstrous insects hide themselves in the crevices and caverns of abandoned palaces. Wonderful ancient curtains and ceiling cloths from these magnificent, though ruined old palaces, are now to be seen at the Brooklyn Museum, and yet so little appreciation seems to have been shown for these rare textiles by American designers that few understand them or profit by the matchless skill they display. Journeying from city to city in Hindustan, new and novel artistic achievements are encountered at every turn.

however, America's museums preserve quaint fabrics from the splendid city of Ahmadabad, reminding even the superficially informed of the most wonderful of all Mohammedan artistic triumphs. The beautiful Pearl Mosque at Delhi, which reflects the art of Hindu textiles, was built at the time when Prince Henry the Navigator, first began to encourage his hardy sailors to open new lanes of commerce for the Portuguese merchant marine. While Ahmed Shah was planning and constructing this building, this magnificent and splendid structure, dreaming of supreme and lasting dominion for his empire, as well as for the universal power of Islam, Prince Henry was studying the charts of distant oceans and calculating the distances of the stars so that sailors from Portugal, France, England and Holland might be able to navigate freely on the high seas. This opening up of the ocean to sailing





496





ALPUJARRA SAPPHIRE-BLUE CARNATION RUG

Field *semé* with floral motives, with figures of birds at the corners in ivory and tan; border of undulating checkered branches supporting pendent tan carnations.

Length, 7 feet 7 inches; width, 5 feet 8 inches

[See illustration]

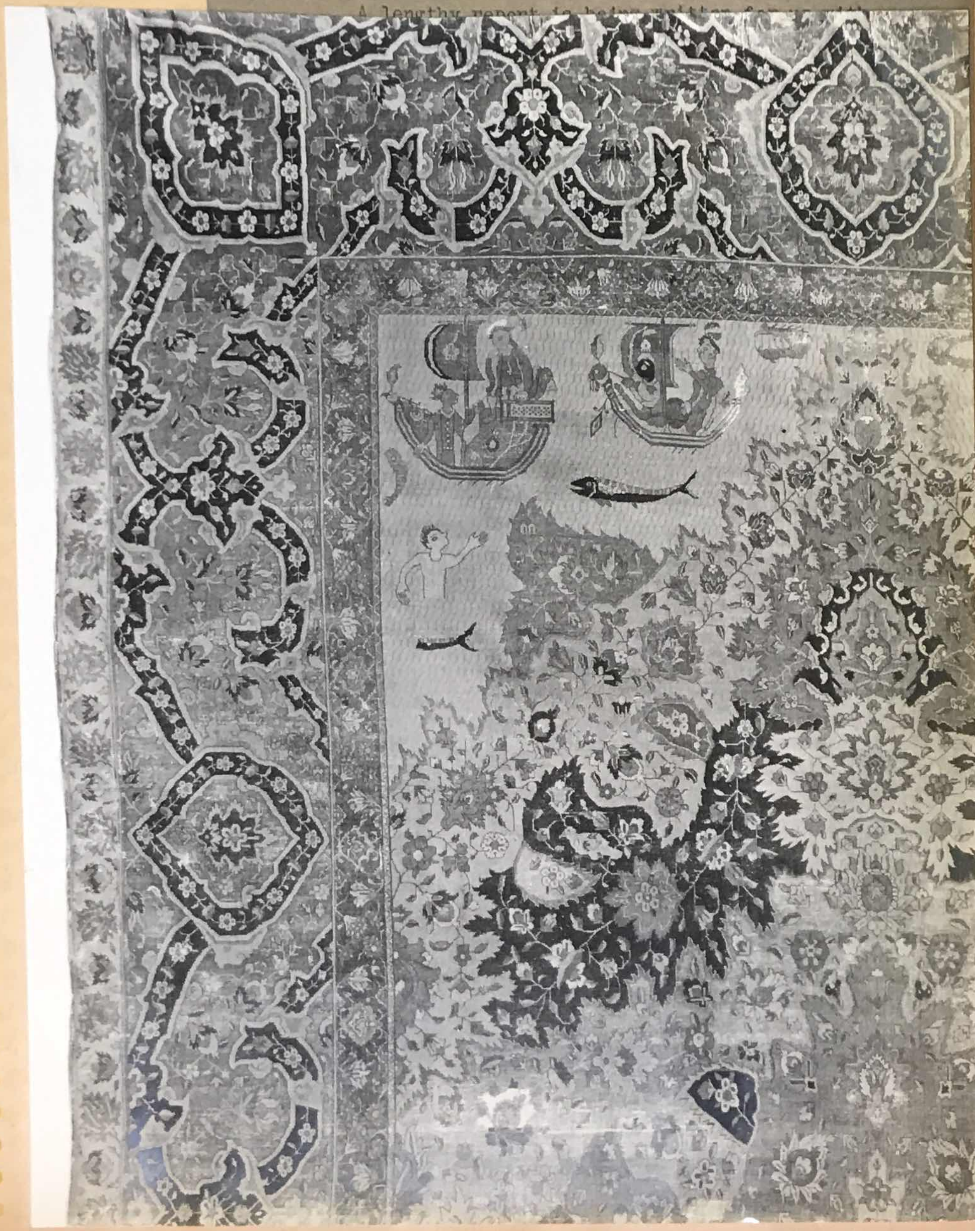


PERSIAN CARPET

of unique design

Length 23 ft., width 10 ft. 2 ins.

A lengthy report is being written for us with







Animal Rug

Left—The rug came from the tomb-mosque of Sheikh Safi at Arde-bil. The Metropolitan Museum of Art len it.





No. 576. ANTIQUE FLEMISH TAPESTRY

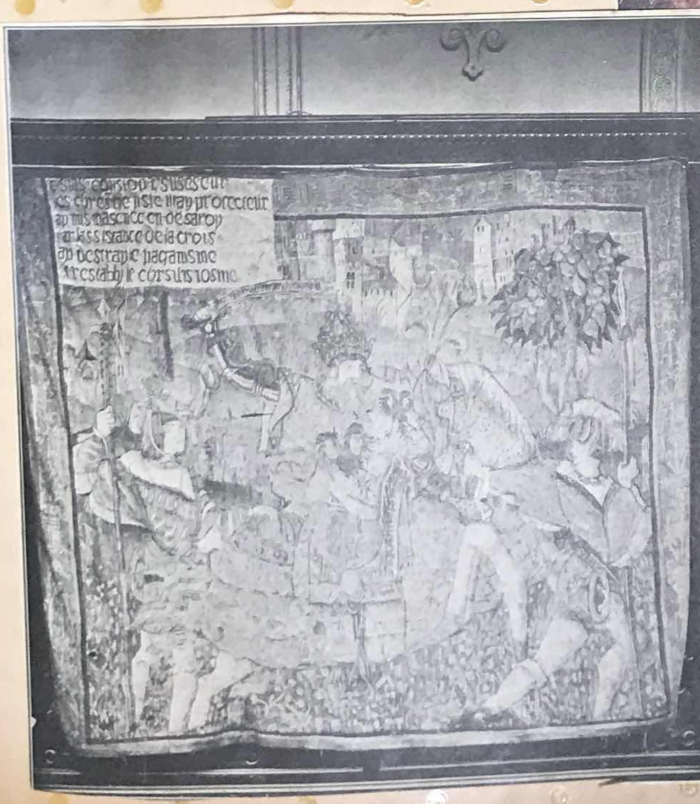


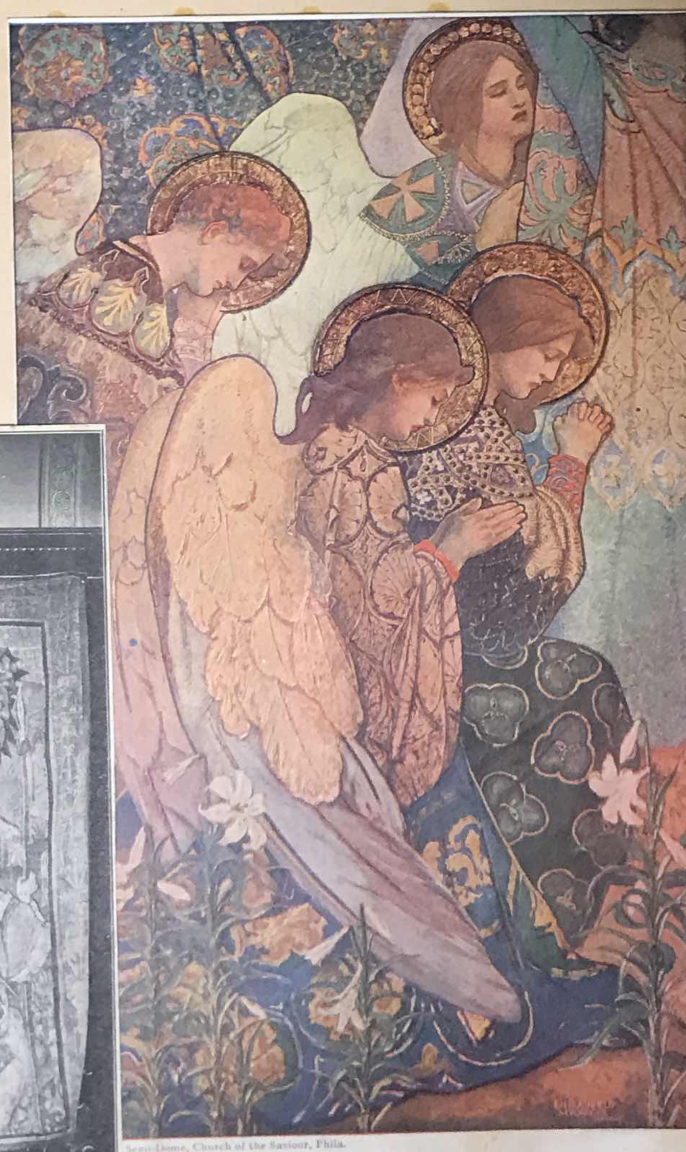
Very Fine Panel Brussels Tapestry
Subject "Francois I. and Page with Falcon"
Height 10 ft. 4 in. Width 7 ft. 6 in.





PORTIONS OF DESIGN FOR A BALL-ROOM FRIEZE BY WINIFRED L. STAMP (REGENT STREET POLYTECHNIC)



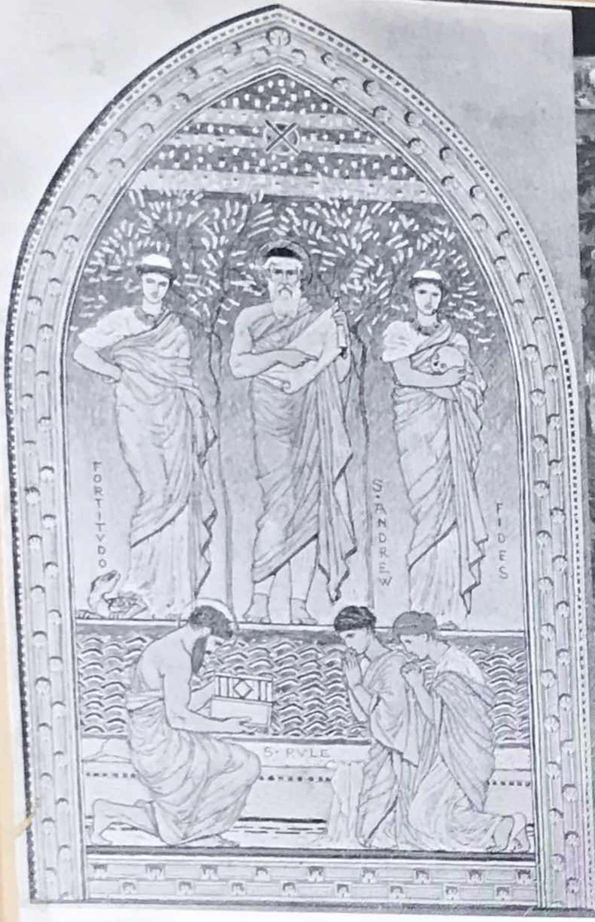


Semi-Dome, Church of the Saviour, Phila.

ADORING ANGELS

(See "Edwin H. Blashfield, Mural Painter")





DESIGN FOR MOSAIC BY ALBERT MOORE



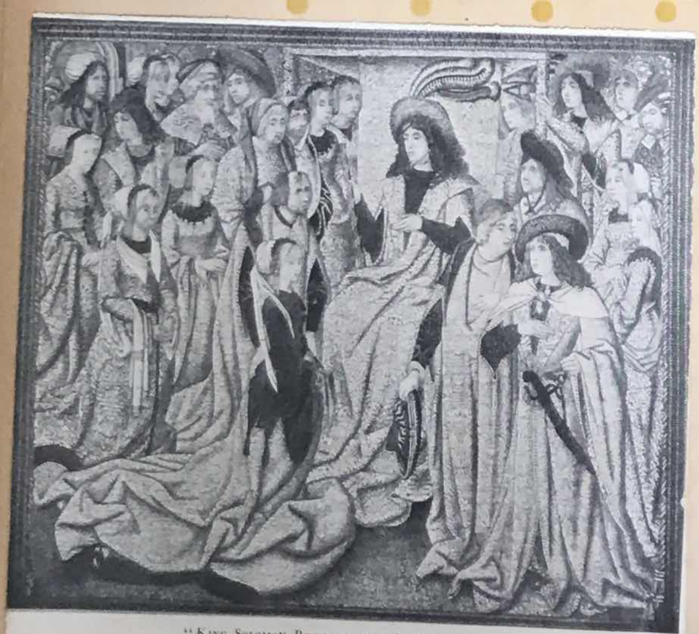




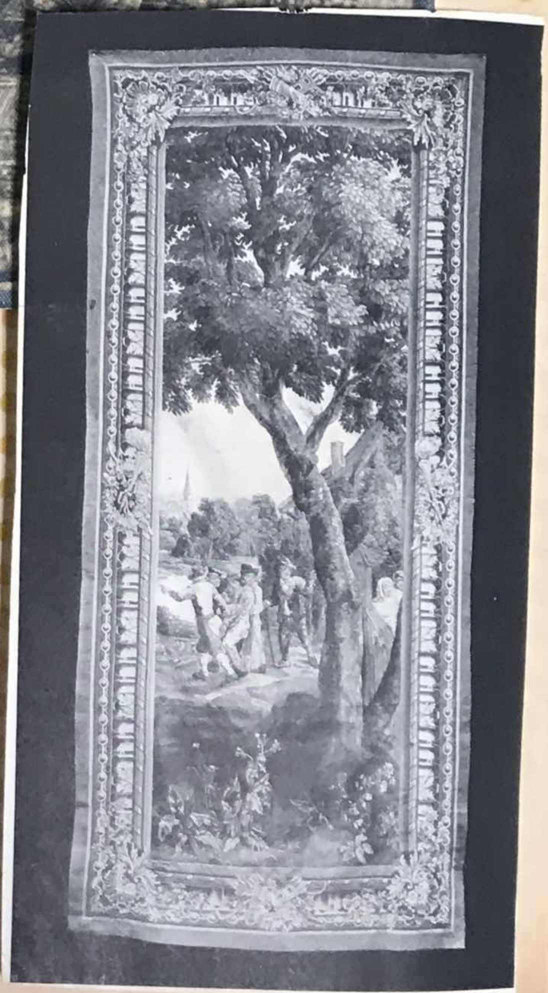
Fig. 8. — Drap d'or italien du XIVe siècle, type avec personnages

(Extrait des *Industries de la soie*)





"King Solomon Receiving the Queen of Sheba"





"The Cure of the Paralytic"

A tapestry woven at Mortlake, in England, in the first half of the seventeenth century, and with seventeenth-century border, from one of the famous sixteenth-century "Raphael Cartoons," now on exhibition at the Victoria and Albert Museum.



"Cardinal Chigi's Reception"

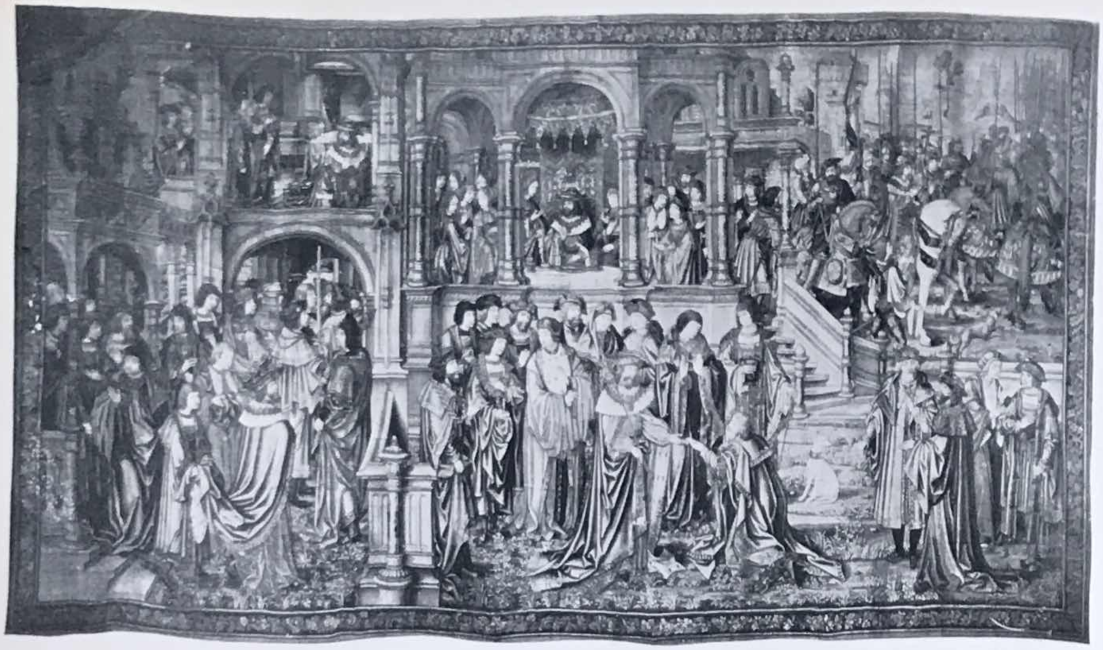


"Vertumnus and Pomona"

...teenth-century Gobelin tapestry, with picture medallion after Boucher; and with damassé mat ground and frame of the type seen on the five Don Quixote tapestries lent to the Metropolitan Museum by Mr. Morgan.



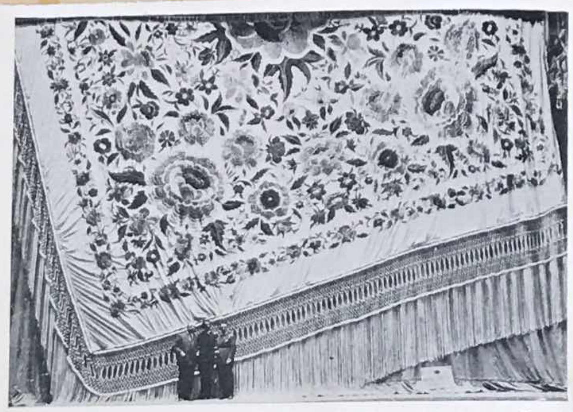




ONE OF THE LATE GOTHIC "DAVID AND BETHSHEBA" SET OF TAPESTRIES
(In the Cluny Museum.)



Infinite in skill and patience were these girls of Madrid who spent months embroidering this brilliant shawl curtain for Penella's operetta, which was performed no less than a thousand times in Spain, and which has been no less enthusiastically received in Mexico and Latin America

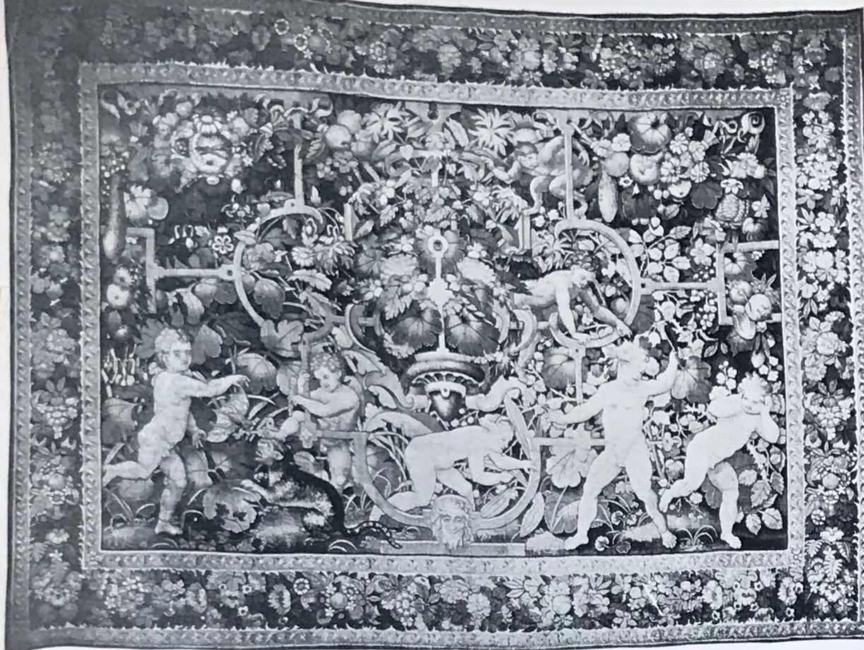


This huge Spanish shawl, created in the King of Spain's royal tapestry works in Madrid, was one of the hits of Manuel Penella's operetta, "The Wild Cat," imported to the Park Theatre by John Cort. The shawl is white, with gay flowers, and some idea of its size and beauty can be obtained by this reproduction

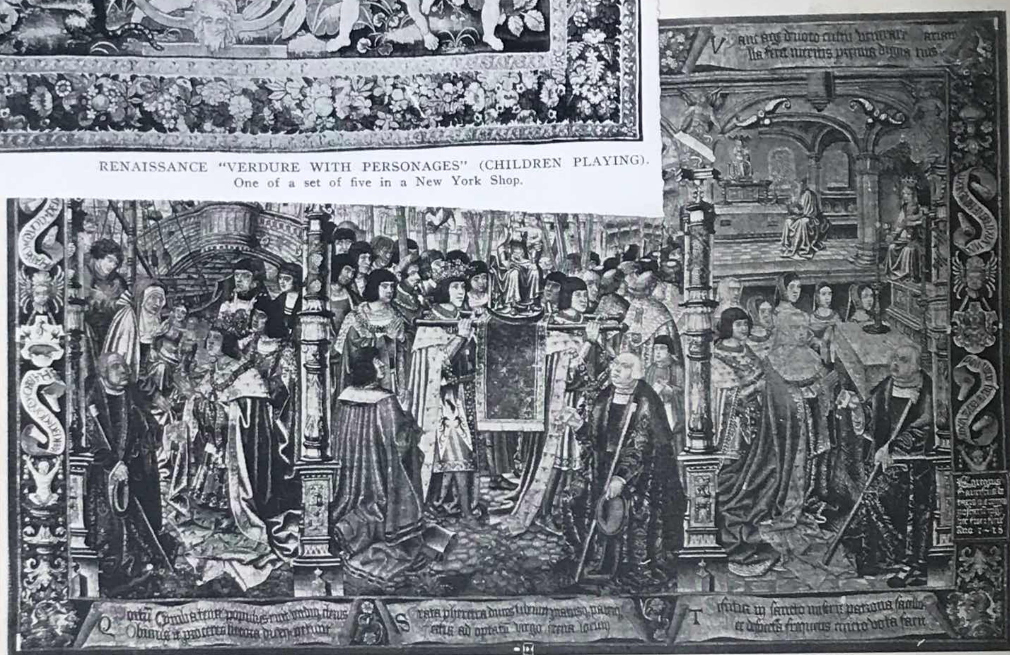


From "Tapestries, Their Origin, History and Renaissance," by George Leland Hunter. Courtesy of The John Lane Co.

LATE GOTHIC GARDEN PARTY—THE METROPOLITAN MUSEUM OF FINE ARTS.
Lent by The Late Alfred W. Hoyt.



RENAISSANCE "VERDURE WITH PERSONAGES" (CHILDREN PLAYING).
One of a set of five in a New York Shop.



"NOTRE DAME DU SABLON," A SUPERB RENAISSANCE TAPESTRY.

In the Brussels Museum. The personages carrying the litter in the centre panel are the (later) Emperor Charles V and his younger brother Ferdinand.



"THE TOILET OF ESTHER"



"ST. PAUL BEFORE AGRIPPA AND BERENICE," A RENAISSANCE TAPESTRY. (In the Royal Spanish Collection.)



"THE CURE OF THE PARALY
WOVEN AT MORTLAKE FOR CI
THE RAPHAEL CARTOONS, "THI
the French National Collection.



Doll's Tea Service; and Grand Falconer's Badge in Oak.



A MORTLAKE TAPESTRY BELONGING TO PHILIP HISS, ESQ. Now on exhibition at the Metropolitan Museum.



ANTEPENDIUM OF ALTAR (*In the Figdor Collection*) LATE 15TH CENTU



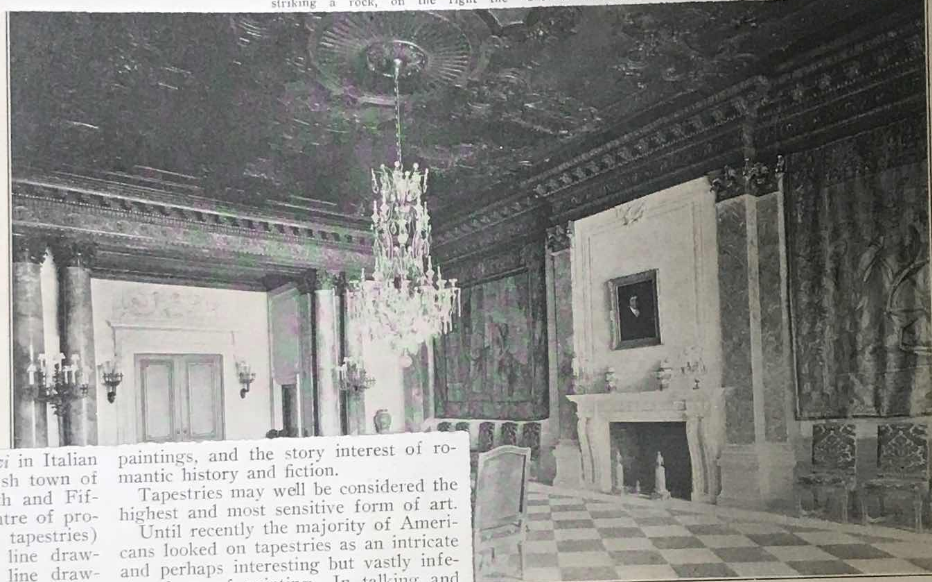
ANTEPENDIUM OF ALTAR (*In the Figdor Collection*) LATE 15TH CENTURY



SHAH ABBAS VELVET PANEL, ACQUIRED FOR THE VICTORIA AND ALBERT MUSEUM BY NATIONAL SUBSCRIPTION



"THE TRIUMPH OF THE VIRGIN," A GOTHIC TRIPTYCH TAPESTRY. Woven, as the Latin inscription shows, in 1485. On the left, Moses striking a rock, on the right the "Piscina Probatica," or healing pool.

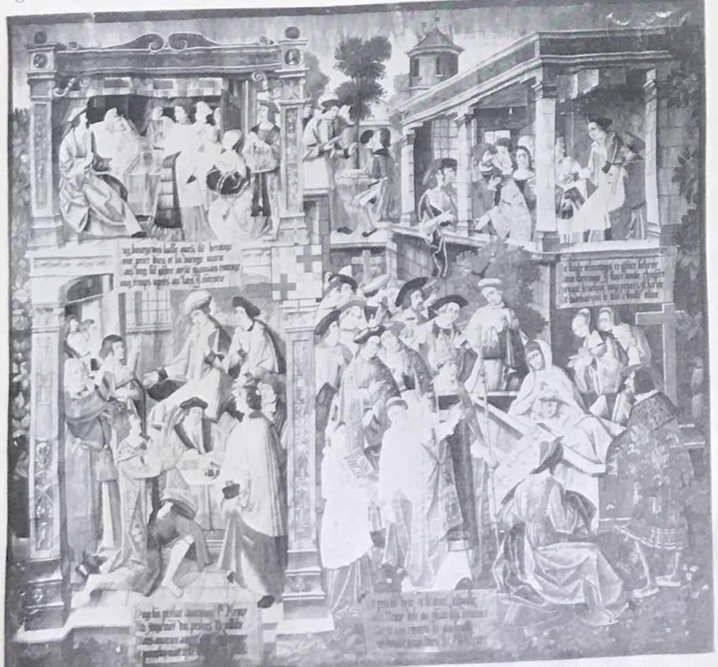


...TAPESTRIES FROM THE ARCHITECTURAL POINT OF VIEW." ...DINING ROOM, RESIDENCE OF THE LATE COL. JOHN JACOB ...ASTOR. CARRERE AND HASTINGS, ARCHITECTS.

"arras" in English and *arazzi* in Italian from the little French-Flemish town of Arras that in the Fourteenth and Fifteenth Centuries was the centre of production of "storied" wall tapestries) are essentially architectural line drawings, they are architectural line drawings of an exquisitely refined and paintings, and the story interest of romantic history and fiction.

Tapestries may well be considered the highest and most sensitive form of art.

Until recently the majority of Americans looked on tapestries as an intricate and perhaps interesting but vastly inferior form of painting. In talking and

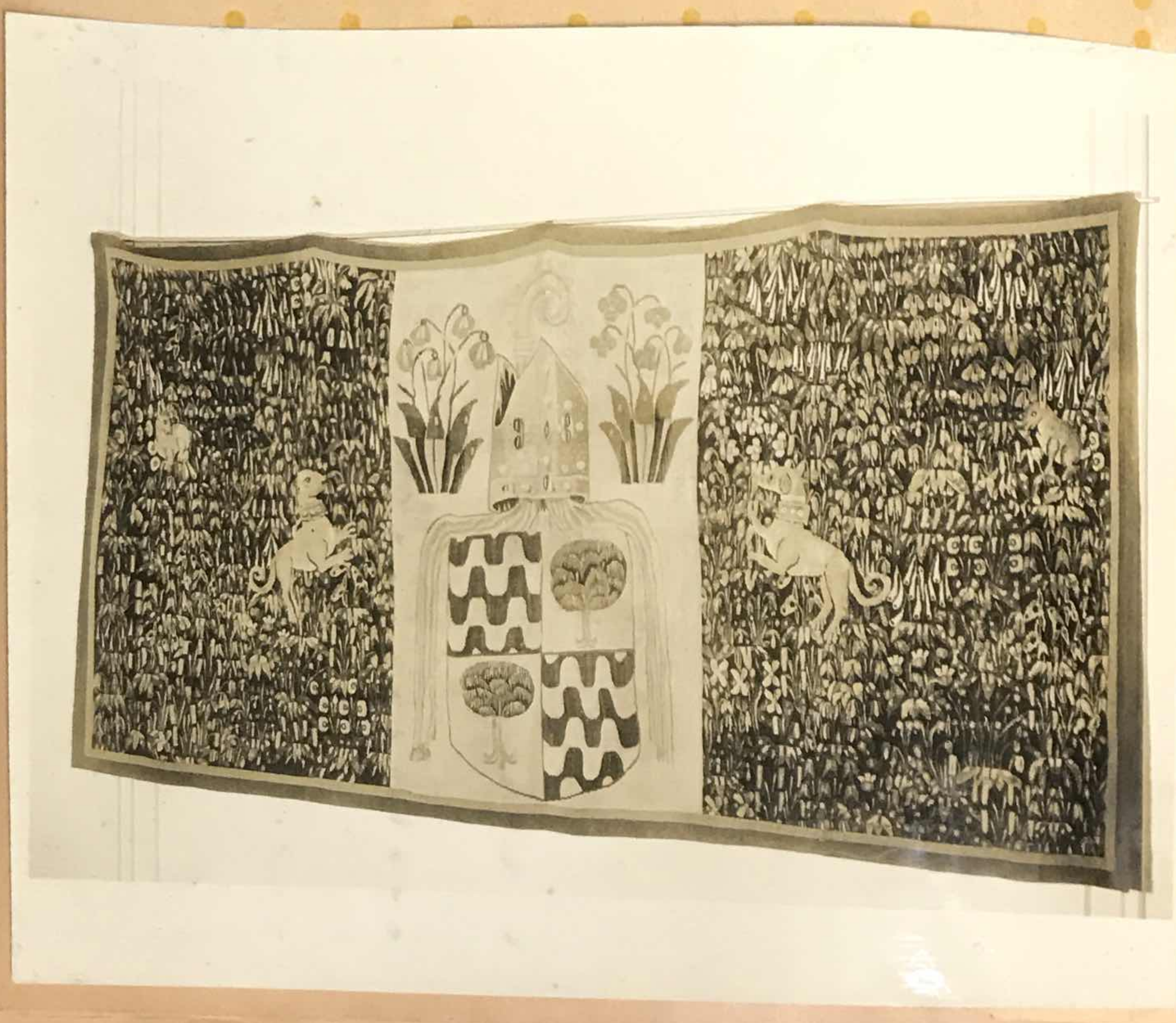


ONE OF THE SAINT REMY SET AT THE CATHEDRAL OF RHEIMS. Early Renaissance in style.



...PESTRIES IN THE HALL OF THE HOUSE OF REPRESENTATIVES ... THE RHODE ISLAND STATE HOUSE, McKIM, MEAD AND WHITE ...CHITECTS. These tapestries are five of a set of ten designed and woven in ...erica. The two groups face each other on opposite walls. They are in very coarse ...ve, and the pronounced texture softens the interior most effectively. These are ... most important tapestries ever made in America for a government building





La vida de la Virgen en los tapices de la Casa Real



«El Nacimiento de Jesús», tapiz de la Casa Real

En la riquísima colección de tapices de la Casa Real de España, á que tan cuidadoso catalogador de ella como es el Sr. Tormo califica, dando la afirmación como axiomática, de «la primera del mundo», tienen lugar muy importante los paños en que aparecen figurados episodios de la vida de la Virgen María.

Formen ó no una colección—y el Sr. Tormo opta por la solución negativa—, el solo hecho de que ambas hipótesis hayan podido ser defendidas, demuestra que sin dificultad podría ser admitido, por los que no profundizan en ese género de estudios, que los tapices de la Vida de la Virgen forman un todo que puede y quizá deba ser estudiado conjuntamente, y al que quizá podría aún sumarse algún otro, como el rotulado en los catálogos *El nacimiento de Jesús*, tejido en oro y seda, como los cuatro que forman la colección denominada *El triunfo de la Madre de Dios*, en la que, dicho sea de paso, hay otro *Nacimiento de Jesús*, tema que aparece también de nuevo en uno de los dos paños á que denominan los cataloguistas *Episodios de la Vida de la Virgen*, y que, según el conde de Valencia de Don Juan, son los más bellos entre los famosísimos tejidos en Bruselas en la época en que era la flamenca la más preciada tapicería del mundo

De la que nadie puede dudar, que forma un todo con plan claro y definido, es de la serie de *El triunfo de la Madre de Dios*, á cuyos ejemplares, por la abundancia con que fué empleado en su tejido el metal precioso, se da el nombre de *Paños de oro*. Oro hay también, ya queda dicho, en *El Nacimiento de Jesús*, primero de los de este asunto citados antes, pero empleado con menos arte. Este tapiz es quizá, y esto explica su lógico primitivismo, el más antiguo de los conservados en la Casa Real; pero los *Paños de oro* le siguen inmediatamente en fecha.

Quién fué el autor de esos magníficos tapices es cosa no averiguada aún.

Buscando la paternidad del primero, del que queda fuera de grupo, ha escrito Tormo: «Todo revela á un artista de corta inspiración y pobres medios; la escena central está dibujada por quien vió *Nacimientos* de Weyden y de Memling. Se ha podido pensar en un pintor alemán, como aquel Federico Herben, devoto é ingenuo, influído de lejos por el arte de Flandes, y que murió en Nordlinguen hacia 1500. Devoción sincera, infantilidad de emoción, unidas á un colorido cálido y rico, son las características de este tapiz.»

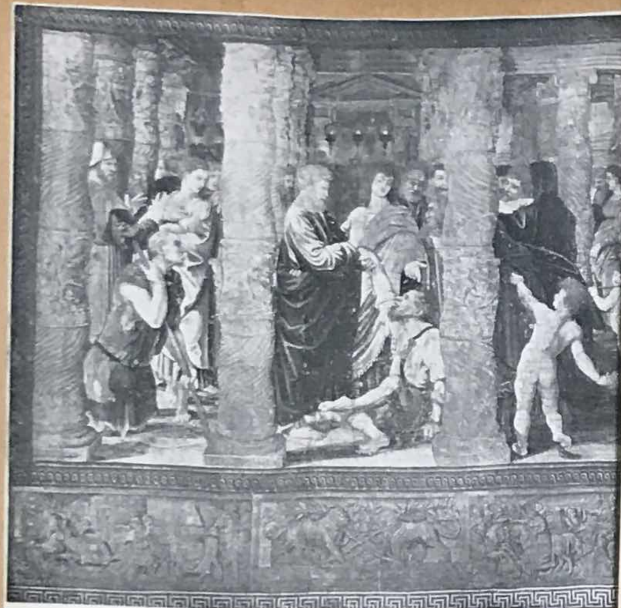
La filiación de los *Paños de oro* se ha buscado, sin llegar á determinarla de modo definitivo, por las semejanzas con las obras de Metsys y con las de Juan de Flandes.

Quintín de Metsys, que antes de ser pintor había trabajado como herrero, pintaba, efectivamente, como el autor de los cartones de *El triunfo de la Madre de Dios*, figuras en que los ropajes tienen extraordinaria importancia, y figuras flácidas, de [illegible] escuálid[illegible] aún lo parecían



THE THIRD PAIR OF PANELS OF THE SET CALLED "THE TRIUMPH."

Part of a series of tapestries woven on an American loom to decorate the upper and lower halls



AT THE BEAUTIFUL GATE OF THE TEMPLE BY RAPHAEL
TAPESTRY AT THE VATICAN



2540. FIRENZE (Palazzo Riccardi). Affresco della composizione il Viaggio de' Magi; B. Gozzoli.



Courtesy of Mrs. Edward F. Hutton

JUPITER AND ANTIOPE, BY FRANÇOIS BOUCHER

Nothing could be farther from the classical tradition of rendering scenes from Greek mythology than this work, suggesting the artist's scene painting, nor do any of his easel pictures more completely represent the sentimental art of Boucher and the artificial court life of his time. This tapestry is one of a pair in the collection of Mrs. Edward F. Hutton and belongs to the series of "Loves of the Gods" of which there were nine pieces which went on the looms in 1749. This is numbered as four in this series



"Thetis Presenting Achilles in the Temple." A Rubens Tapestry Rediscovered in New York After Nearly Three Centuries



"Sacrifice of Isaac."



Courtesy of the Corcoran Gallery, Washington



HUNTING-SCENE. FRENCH GOBELIN. TOURAINE ABOUT 1500

C TAPESTRIES DATING FROM THE FIFTEENTH CENTURY IN THE W. A. CLARK COLLECTION. THE SUBJECT IS A HUNTING SCENE OF THE DUKE OF BURGUNDY





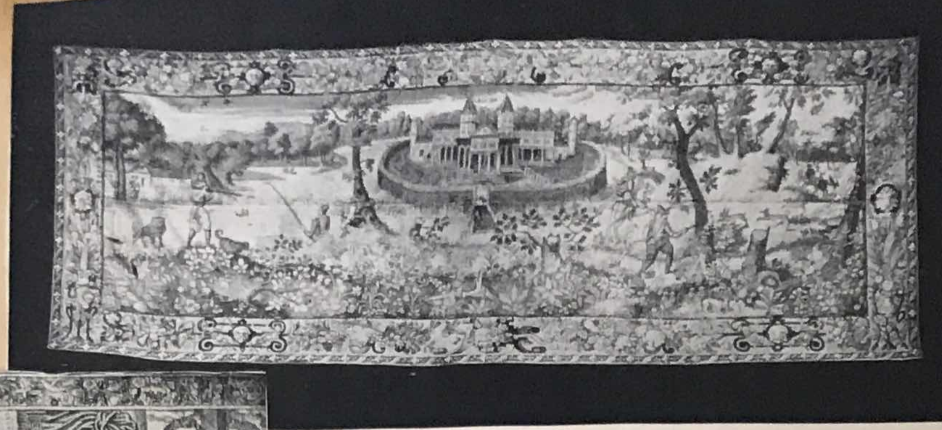
Courtesy of Mr. Henry E. Huntington

"FISHING" IS FROM THE "NOBLE PASTORALE" WHICH WENT TO THE LOOM IN 1755 AND WAS THE LAST SET DESIGNED BY BOUCHER FOR THE BEAUVAIS FACTORY. MR. HUNTINGTON HAS FIVE OF THE SET WHICH INCLUDES SIX TAPESTRIES





SEVERAL YEARS AFTER BOUCHER RETURNED FROM STUDYING IN ITALY, HE WAS INVITED TO SUBMIT DESIGNS AT BEAUVAIS. THE FIRST THREE OF THE ITALIAN SET, WHICH INCLUDES THIS "FISHING" FORMERLY IN THE DUVEEN COLLECTION, WENT ON THE LOOMS IN 1736 AND WERE MODERATELY SUCCESSFUL. OTHERS WERE ADDED FROM TIME TO TIME, THE FOURTEENTH AND LAST IN 1762. ALL OF THE ITALIAN SET ARE REMINISCENT OF ITALY WITH ITALIAN OR FRENCH-ITALIAN PERSONAGES, AND WITH ARCHITECTURAL BACKGROUND BORROWED FROM ANCIENT ROMAN RUINS





"Judgment of Solomon."



Courtesy of Mrs. F. F. Prentiss

THE "CHINESE FAIR" FROM A SET GIVEN TO THE EMPEROR CH'IEN LUNG BY THE FRENCH FOREIGN OFFICE. ITS FRESHNESS IS DUE TO ITS HAVING BEEN PRESERVED IN THE ORIGINAL METAL CYLINDER THAT CONVEYED IT FROM PARIS TO PEKIN



La conquista de Túnez, según la colección de tapices de la Real Casa.—Nuestros arcabuceros obligan al enemigo á encerrarse en La Goleta

Andrea Doria vió el peligro, y envió al emperador un mensaje en que decía: «Vuestra majestad tiene armadas 35 galeras, y podrá pertrechar seis más en el reino; sería menester que concurrieran diez del Papa, cuatro de Malta, dos de Florencia, una de Génova, una de Lucca, tres de Nápoles; en total, 62, para afrontar á Barbarroja. Urge resolver.»

En tanto, el corsario, fracasada por culpa de las tropas francesas, que habían de auxiliarle, una tentativa para apoderarse de Génova, se encaminó á Bizerta.

En Túnez le recibieron como á Salvador. Destronó fácilmente al odiado Muley Hassan, y quedó por dueño y señor.

El peligro señalado por Doria á Carlos V apremiaba aun más.

El emperador reunió Cortes en Madrid. La resolución consistió en hacer saltar de Túnez á Barbarroja antes de que tuviera tiempo de fortificarse, porque si de La Goleta hacía un nuevo Argel, no sólo Sicilia y Nápoles, mas también España estaría en jaque.

«En Barcelona se organizó la flota. A medida que las escuadras iban llegando hacían salva general, contestada por las otras con artillería, arcabucería y trompetas. Entró el infante D. Luis de Portugal, hermano de la emperatriz, con un hermoso galeón, 20 carabelas, muchos caballeros y 2.000 soldados. Virginio Ursino



Huída de los mahometanos, perdiendo parte de su artillería ante el empuje de las tropas imperiales

(Fots. Laurent)



La conquista de Túnez, según los tapices de la colección de la Real Casa.—Reunión de los moros ante un asalto del Ejército imperial

conde de Anquillara, gobernando 12 galeras del Papa, Paulo III; Aurelio Botigela, con cuatro de la religión de Malta; D. Alvaro de Bazán, con 15 de España; D. Berenguer de Requeséns, con 10 de Sicilia; D. García de Toledo, con seis de Nápoles; Antonio Doria, con cinco que traía por asiento, y algunas sueltas de caballeros, que las armaron á su costa, como lo hicieron los príncipes de Salerno y Visignano y Hernández de Alarcón. La llegada de Andrea Doria con 19 fué acontecimiento, por la vista de la galera imperial, que traía magnífico vaso esculpido, dorado y dispuesto como para morada del César. A popa arbolaba estandarte de raso carmesí, con un crucifijo bordado, y á los lados las efigies de la Virgen María y del evangelista San Juan, y en los palos y entenas, otras banderas de tela de oro con las armas imperiales. Tocaban trompetas, clarines, chirimías y atambores, y después de las salvas saludaba la gente á la voz gritando tres veces: *¡Imperio! ¡Imperio! ¡Imperio!*»

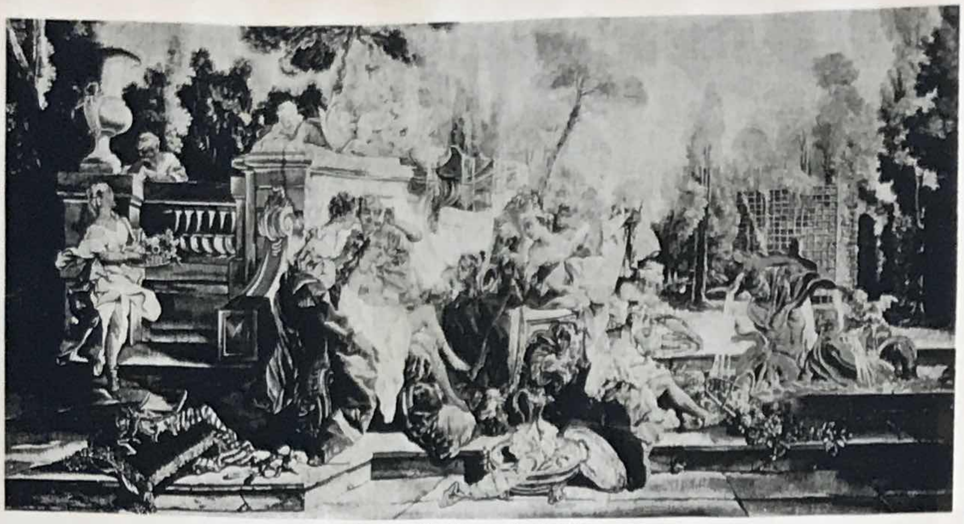
Aun fondearon después 42 naos de Cantabria, 60 urcas de Flandes y otras muchas.

Don Carlos visitó á la Virgen de Monserrat, comulgó en Santa María del Mar, revistó la magnífica flota, y en 30 de Mayo de 1835 embarcó en la galera imperial y emprendió la expedición que había de abatir la soberbia de Barbarroja y cerrar nuevamente á los agarenos el paso á Occidente.



Toma de La Goleta

(Fots. Laurent)



Courtesy of Mrs. Alexander Hamilton Rice

THE "STORY OF PSYCHE" IN 1741 ESTABLISHED BOUCHER AS FIRST AMONG TAPESTRY DESIGNERS. MRS. RICE HAS THE COMPLETE PSYCHE SET OF FIVE PIECES. THE ONE REPRODUCED HERE SHOWS PSYCHE DRESSING AFTER THE BATH

tears," and bade them conduct her with funereal pomp to the top of an adjacent mountain inhabited by dragons, hydras and other awful beasts, where the monstrous husband would be waiting.

Abandoned on the mountain Psyche was faint with fear till she suddenly felt herself raised gently by a god whom she afterwards learned to be Zephyr, and wafted to a wonderful palace where she was welcomed by a troop of lovely maidens. Having shown Psyche through the magnificently furnished halls an maidens ushered her into a spacic helped her to disrobe. One panel sho after the bath. Boucher has chose scene out-of-doors. Backgrounded b and pool, and by terrace with classi balustrade and vase which are themse

loom. The freshness is due to the fact that for most of its existence it has been preserved in the metal cylinder that conveyed it from Paris to Pekin. It is one of a Chinese set presented by the French Foreign Office to the Chinese Emperor, Ch'ien Lung. The set is listed on the Beauvais records as "6 pieces of the Chinese delivered to M. Bertin to send to China."

At the top of the tapestry is the coat of arms of the



DETAIL OF LEFT THIRD OF ONE OF THE LATE GOTHIC "DAVID AND BETHSHEBA" SET OF TAPESTRIES.
(In the Cluny Museum.)



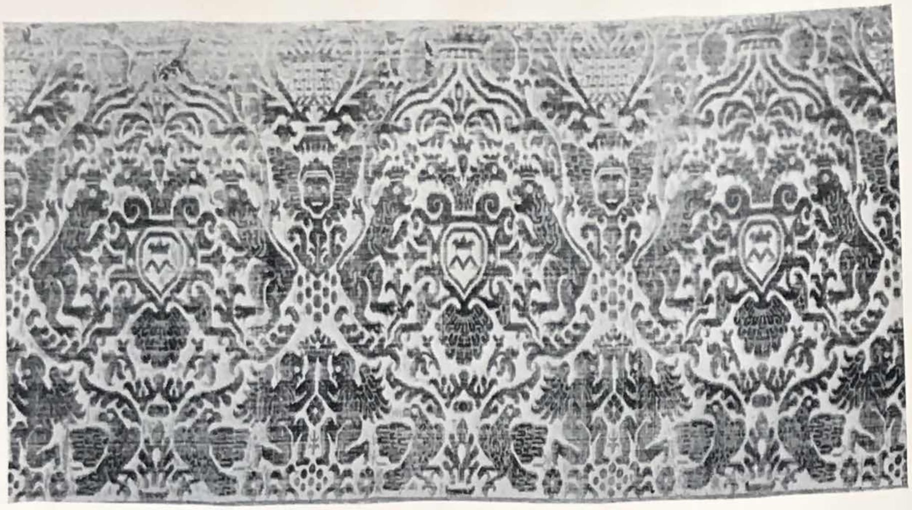
MADRID; SALON. RED DAMASK MARRIAGE CHESTS ON GILDED STANDS. TAPESTRY WOVEN FOR THE MALDONADO FAMILY. AUTHORS' COLLECTION





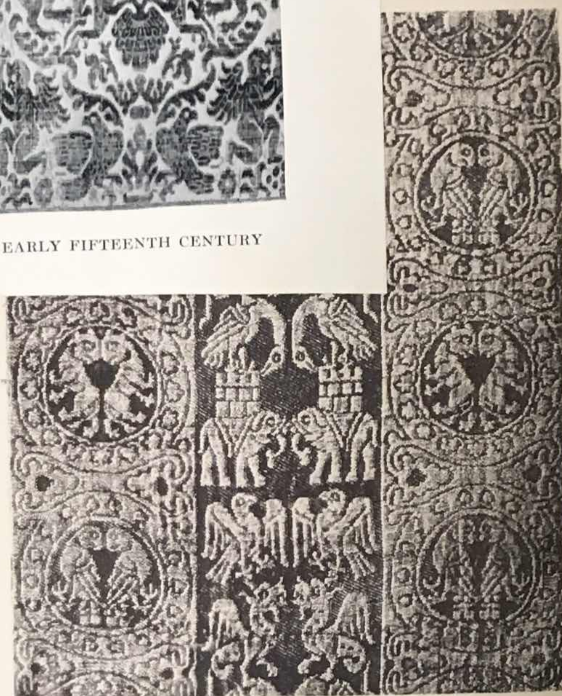


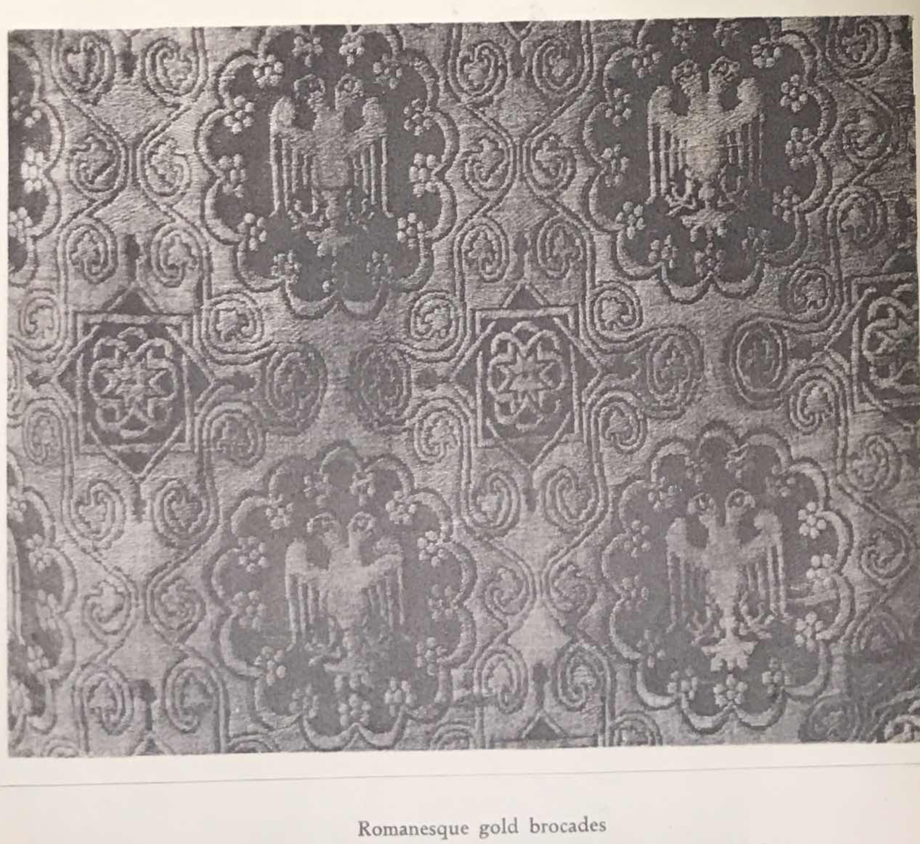
EL ESCORIAL, HALL OF THE EMBASSADORS. WALLS HUNG WITH FLEMISH TAPESTRIES; FLOOR COVERED WITH CORDOVA LEATHER PAINTED AND GILDED; CHAIRS OF WALNUT UPHOLSTERED WITH RED VELVET AND APPLIQUÉ



No. 708—THREE STRIPS OF FLORENTINE CUT VELVET OF THE EARLY FIFTEENTH CENTURY







Romanesque gold brocades

Chasuble in S. Rambert sur Loire — Chasuble in the Brunswick Museum

Chalice cover, Halberstadt Cathedral.



24—Florentine Gold and Silk Brocade Hangings of the Early S[ix]teenth Century

Rectangular shape. Two with three and two with four breadths of crimson silk brocade woven in dark red silk and gold thread with a repeat pattern of quatrefoil-shaped panels formed by dotted bands rosetted at the intersections with scrolled interlacements enclosing pomegranate-shaped medallions of acanthus leaves.



French Chalice-Cover—Louis XIV. Green, Rose, and White on Yellow Satin Ground

From the Tobey Furniture Company

for household or personal use in obedience to passing whims of fashion, are merely commercial products, in no sense following the old grand style. Whether the art will revive cannot be predicted, but probably the conditions which gave surpassing beauty to some of its products for centuries will never return in the same force. The best brocades come down to us from great or from highly refined artistic epochs, and were lovingly wrought upon hand-looms by artist-artisans who devoted their lives to this labor. The artistic epochs of the future will probably seek expression in arts more democratic, and the hand-loom will never be more than a toy for them.

Thus the collector of old brocades need not fear serious modern inroads upon his specialty. Though he can buy more advantageously abroad—in France, Italy, the Low Countries, and especially in Spain, it is by no means impossible to find fine pieces in this country. In New York the principal curio dealers have usually a few, and in Chicago I



FIG. 5.—BYZANTINE OR ITALIAN: SILK AND GOLD XIII.–XIV. CENTURY

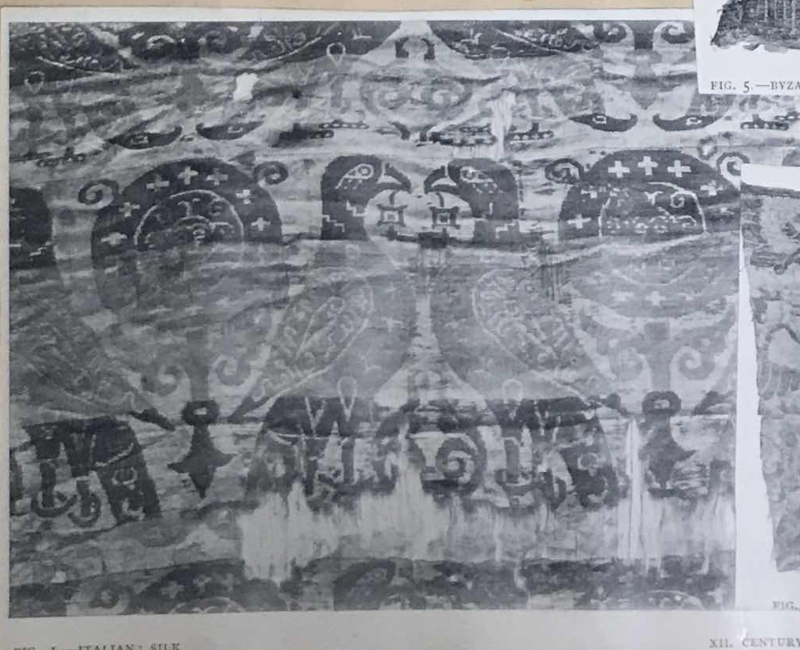


FIG. I.—ITALIAN: SILK XII. CENTURY



FIG. 6.—ITALIAN: SILK AND GOLD XIV.–XV. CENTURY



VENETIAN—SIXTEENTH CENTURY. GOLD, WHITE AND RED ON GREEN
In the collection of The Antiquarians



FIG. 7.—SICILIAN: SILK AND GOLD XIV.-XV. CENTURY



TINE OR ITALIAN: SILK AND GOLD XIII.-XIV. CENTURY

embroidery of great value, but apart from these the collection consists exclusively of ornamental textile work.

With a spirit of generosity worthy of more frequent imitation, Madame Errera has recently presented a part and promised the rest of her treasures to the Musée des Arts Décoratifs et Industriels in Brussels. A brief description of some of the most, important specimens, with a few reproductions, may therefore be of interest :—

Fig. 1. This is a beautiful fabric in light,



JAPANESE—SEVENTEENTH CENTURY. GOLD, GREENS, BLUES AND PINKS ON RED
In the collection of The Antiquarians

museums, but the covetous collector no longer finds them easily. They are distinguished by great fertility of imagination in design,



VENETIAN—SIXTEENTH CENTURY. ROSE, YELLOW AND WHITE ON BLUE
From the Tobey Furniture Company

silver. Gold was used for textiles in the orient from very remote ages, even before the days of Moses, and the sumptuous east, after the introduction of silk, first wove brocades. The gold thread of ancient golden mantles was simply a flat or round wire of the pure metal; but in brocades the thread early began to be made, as it is to-day in the best European fabrics, by winding an extremely narrow strip of flat gold wire, or, more often, gold-washed silver, around a thread of silk. In China and Japan the gold thread was and is, usually, a thin, flat strip of gilded vellum, or even gilded paper; and this device was sometimes employed in the west, also, to cheapen the product. When such strips, or alloys of base metals, were employed for winding, the foundation thread was usually cotton or linen, instead of silk. One may tell approximately the quality of the gold lace found on certain old vestments, as well as the richness of brocades, by raveling out the thread from its spiral metal winding. If this foundation thread be silk, one need have little doubt of the genuineness of the gold or silver encasing it.

But though the first brocades were oriental, Byzantium began early to covet the art, and wove brocades even while it was still importing its raw material from China. With the introduction of silk to the west in the sixth century, a Byzantine school of design in these gorgeous fabrics



FIG. 7.—SICILIAN : SILK AND GOLD XIV.-XV. CENTURY



PANISH : SILK AND GOLD XII.-XIII. C



FIG. 2.—SICILIAN : SILK AND GOLD XII. CENTURY

vestments. A striking contrast this to Christ's poor robe of brown serge and the camel's hair loin-cloth of John the Baptist! Later still, the Crusades spread the new artis'ic movement throughout Europe. Italy and France became inspired by the novel elements derived from the fertile sources of the East, while Spain—with Andalusia rivalling Persia itself in the luxury of its ornamented fabrics—followed the path indicated by the Arabs.

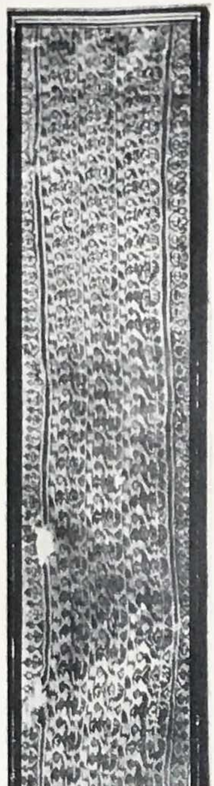
The Renaissance brought into touch the artist and the craftsman, and the most celebrated masters of the day, both in Italy and in France, thought it in no way derogatory to devote their genius—as in our own time William Morris and his colleagues devoted theirs—to the invention of designs for textile materials. Hence, in the fourteenth and

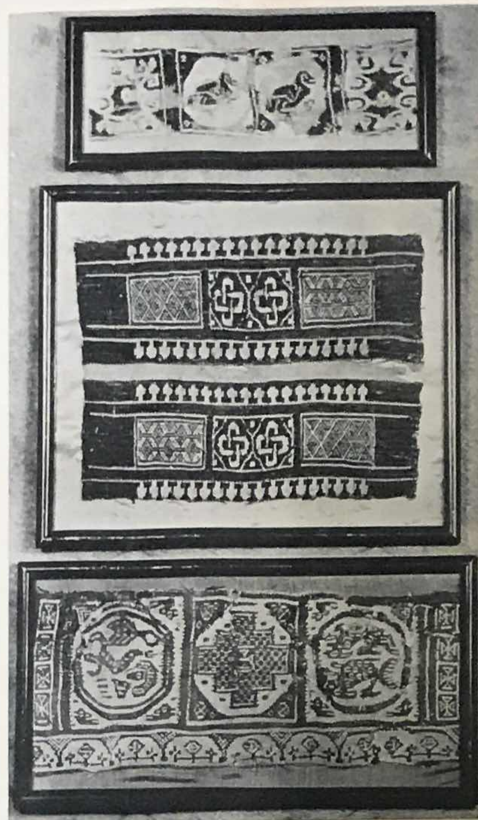
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The weaver's art reached it
period. Later the decorative
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ornaments geometrical in des
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landscapes and uprooted trees
or at rest, none of these bea
the sincerity of the earlier
was the eighteenth century,
and shells and rock-work, its f
tine figures, and its depressi



VENETIAN DESIGN FOR LEATHER—By Stephen W





82
81



Old Spanish Filet Lace Spread

The panels show scenes in a Bull Fight

Size, 3 yds. 21 ins. by 3 yds.



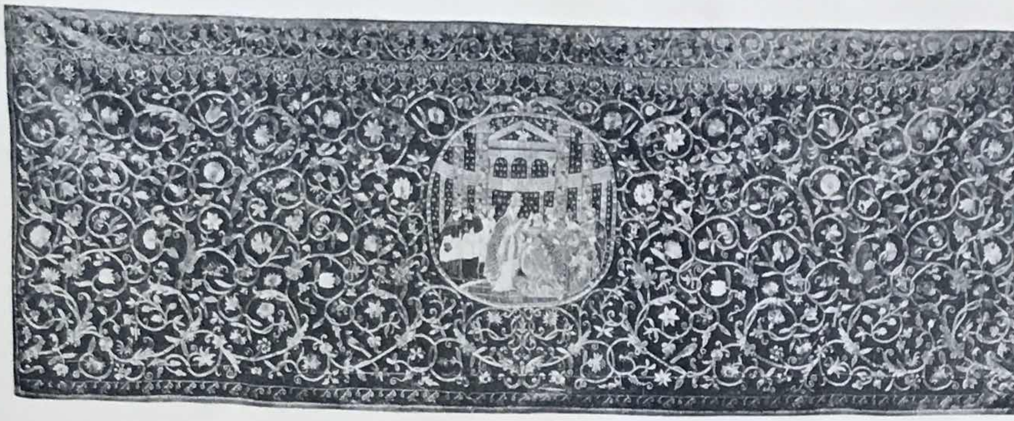
No. 298
ntique Embroidery on Velvet with Royal Arms of Spain
3 ft. square.



Figure 14. "The Green Hand of Ali."
Plaster panel from Samarcand. This fading symbol of ancient greatness is typical of the decaying intellectual and artistic life of Central Asia.



OROPESA, TOLEDO, HOUSE OF DON PLATÓN PARAMO. HUMBLE BED PECULIAR TO PROVINCE. THIS REGION IS FAMOUS FOR ITS EMBROIDERY



Altar frontal of crimson satin with gold needle-painted embroidery, Tuscan late XVI Century, size 3 ft. x 5 ft. 10".
Original Vestments—Copes, Altar Frontals, Chasubles, Dalmatics to be used decoratively in the home.
The conciliatory effect of fine color as exemplified by an antique vestment is frequently the turning point of uninteresting monotony to pleasing harmony.



One of a pair of cushions of Renaissance crimson velvet and gold and needle-painted Medallion Orphrey, size 18" x 22".
Most interesting collection of Cushions, all hand-sewed—pillow of new down; artistically designed in beautiful old textiles and attractively priced.



No. 2365. Rich Table Cover. Panel of Gold and Silver Applique on Red Cut Velvet. Satin Border, trimmed with Galloon. Size 50 in. x 30 in.

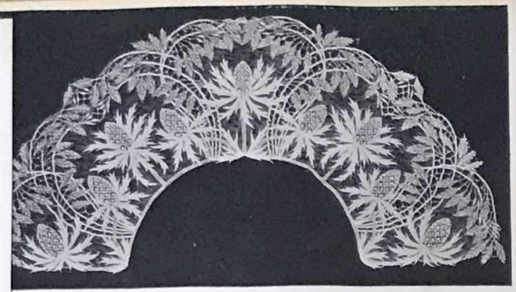


MURAL PAINTING ON TILES FROM PALACE OF SHAH ABBAS.





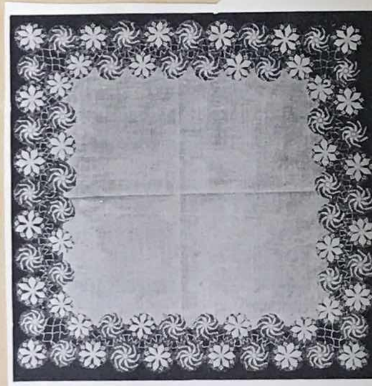
LACE BY MATHILDE HERDLICKA



COLLAR WORKED BY THE IMPERIAL SCHOOL OF LACE MAKING, VIENNA

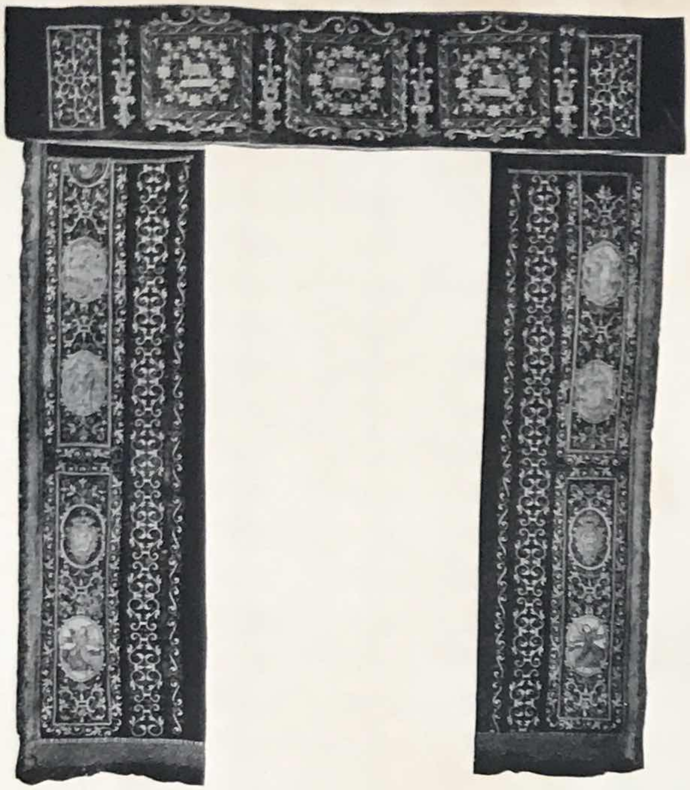


WORKED BY THE IMPERIAL SCHOOL OF LACE MAKING AT VIENNA



HANDKERCHIEF IN "SUN" LACE

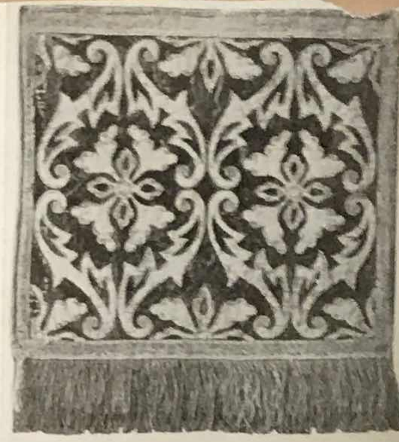
EXECUTED BY THE INDUSTRIAL SCHOOL FOR LACE MAKING DROSAN, BOHEMIA



711—Italian Embroidered Velvet Door Surround of the Sixteenth Century

Rectangular shape. Side of strips embroidered, in gold thread and colored silks, with scrolled borders and panels with four oval medallions embroidered with figures, and with the coat-of-arms of the family for whom this was embroidered. Top strip decorated with five rectangular panels, embroidered, two with interlaced scrolls, two with Paschal Lambs, and one with Papal triad and crossed keys.

Height of top, 2 feet, 4 inches; length, 12 feet 2 inches;
Height of sides, 8 feet 6 inches; width 2 feet 5 inches



Old Spanish Valance
Gold Applique on Red Genoese Velvet;
13 Panels in stock. 23 x 22 inches

at the Minton Campbell Sale is of itself sufficie
go far towards establishing an actual vogue fo
most graceful and varied description of porcelai



INDIAN TABARD IN CRIMSON VELVET

A demand generally evokes a more or less ad
supply, as witness the present craze for colo
prints; but in the case of Minton China the s
will invariably be of undoubted authenticity, w



MADRID; TREATMENT OF A LARGE DOORWAY, WITH EMBROIDERED RED VELVET FRONTAL AS LAMBREQUIN, AND DAMASK CURTAINS. AUTHORS' COLLECTION



AS THE VIRGIN PASSES

"Everyone stands and heads are reverently uncovered"



ITALIAN—FIFTEENTH CENTURY. CRIMSON AND GOLD

In the collection of The Antiquarians

speak of Veronese and the later painters of sumptuosity—when we note the gorgeous brocaded robes and mantles worn by lords and ladies in these pictures, we cannot say that the church got all that was most precious in the product of the looms. But the church preserves her treasures, while gowns and mantles are worn to rags and cast away; and thus it happens that these fabrics of bygone splendid days come down to us more often in the form of vestments. A fine set of vestments was a favorite gift from rich or royal patron. Stonyhurst College still possesses one of the capes belonging to "the whole suit of vestments made at Florence in Italy," which Henry VII. bequeathed "to God and Saint Peter, and to the abbot and prior and convent of our monastery of Westminster." Gradually some of these fine old vestments are creeping into the market from the worm-eaten chests of little Italian churches, churches once rich but now pitifully poor. Often they are in rags and patches, but no rags can conceal the purity of texture, the unattainable grace of design, and the masterly splendor of color, mellowed and enriched by time, which these old silks bring down to us from Italy's great days.

Italy long retained her supremacy in silken textiles, showing slower decadence in this than in the nobler arts. Certain Flemish towns, Bruges especially, began to make silks toward the close of the fifteenth century, and Flemish velvets were admirable. Spain wove brocades





The costly fineness of the foundation and of the flowers renders this fan of Brussels needle-point lace a rare bit of handiwork

carefully preserved
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"E. SETTLE."

only Settle had said
e more clearly what



PINDARIC POEM. BY E. S[ETTLE]

London: Printed for the Author, 1711
[With the Arms of Williamson impaling Bushell]

a note to
it was "I
British Museum by G.C.
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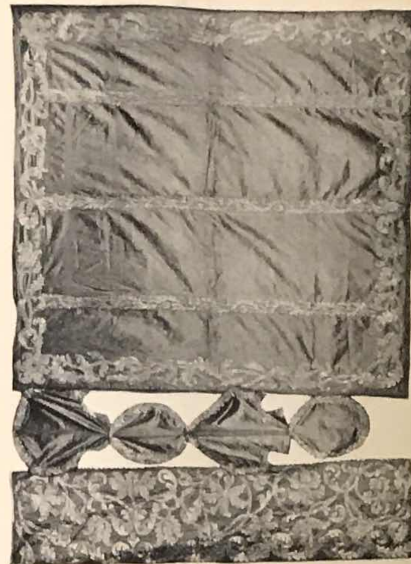


20 Lengths (3 yds. each) Old Spanish Gold Applique on Red Genoese Velvet. 21 in. wide.



Henri II Tapestry—Hunting scene complete with own border, strong colorings, consisting mostly of blues, golds, and greens, outlined with deep tans. Border composed of alternating bocages with small personages playing Antique instruments, size 10 ft. 9" x 8 ft. 6".

Many fine specimens of Tapestries and Rugs.

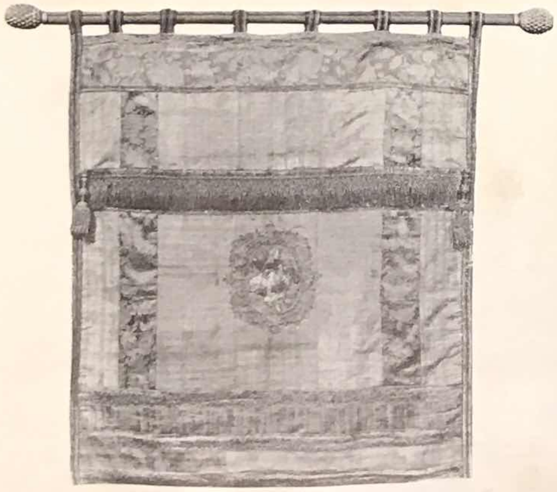


Set of Venetian chamber furnishings in salmon colored satin and silver embroidery in high relief; consisting of 7 chair-seats and backs; 2 bed spreads; 2 curtains; 2 runners.

Original sets and rare pieces in wonderful state of preservation. Also a large stock of fine antique Damasks, Brocades, Brocatelles and Velvets in attractive yardage.



PORTION OF A HERTER TAPESTRY AT ARDEN, A REPRESENTATION OF THE LIFE OF THE WOODLANDS



Wall hanging of green Gothic velvet and red and gold Renaissance brocade, silver-gilt galloons, tassels and fringes, size 1 yd. 7" x 1 yd. 11".

Banners, Altar Frontals, etc., to be used as wall decorations in Period Rooms done in the English, Italian or Spanish style.



Table runner of green and gold Louis XV brocade, gilt galloon, size 1 ft. 11½" x 6 ft. 4½". Cushion of crimson velvet and gold needle-painted Renaissance Orphrey, size 17" x 21½".





MARIA SANCTISSIMA DE LA VICTORIA

"Many of these virgins are of exquisite beauty"



No. 2339. 32 panels Old Spanish Renaissance Valance, 16 panels Gold Applique on Old Red Silk Velvet, 16 Panels Old Red Velvet on Cloth of Gold. Size of panel, 31 in. x 22 in.



Pair Old Spanish Wall Panels.

Ruby Red Silk Velvet, with Cloth of Gold applique, bound with gold galloon, lined with Red Silk Damask. Length, 7 ft. 6 in.; width, 3 ft. 8 in.

ANTIQUES



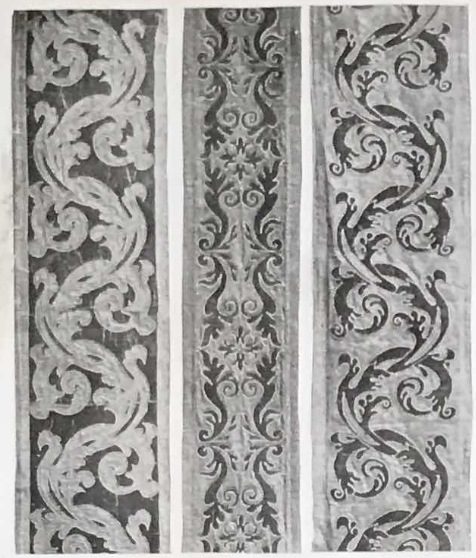
No. 2302. Spanish Renaissance Wall Hanging. Old Red Silk Velvet Applique on Cloth of Gold. In 3 yard lengths, 20 in. wide.







No. 2359. 32 panels Old Spanish Renaissance Valance, 16 panels Gold Applique on Old Red Silk Velvet, 16 Panels Old Red Velvet on Cloth of Gold. Size of panel, 31 in. x 22 in.



No. 2363. No. 2137. No. 2363A.

OLD SPANISH RENAISSANCE BORDERS.

No. 2363. Gold Applique on Old Red Silk Velvet. Width, 11 in.

No. 2363A Similar design and width to above. Old Silk Velvet Appliqued on Cloth of Gold.

No. 2137. Old Red Velvet Appliqued on Cloth of Gold. Width, 8 in.



30 Lengths (3 yds. each) Old Spanish Gold Applique on Red Genoese Velvet. 21 in. wide.

ANTIQUES



70 Panels Old Spani
Gold Applique on
Size, 24
AN



THE THRONE

"Many of these virgins are of exquisite beauty"



Old Spanish Renaissance Valance

Gold Applique on Old Red Silk Velvet. Size of Panel, 31. in x 22 in.



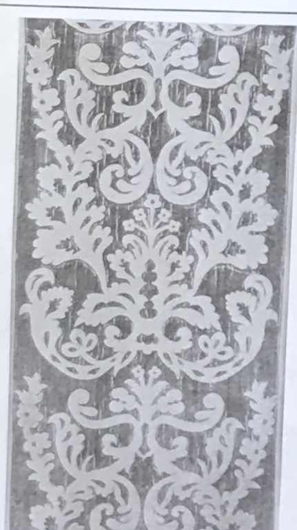
Twenty-five Panels, Old Genoese Velvet Applique on Cloth of Gold, "Spanish"

Size of Panel, 35 in. x 23 in.



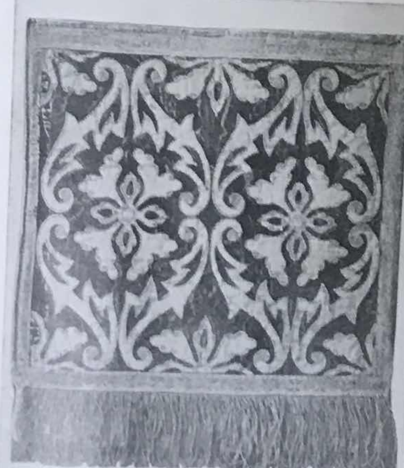






Old Spanish Gold Applique on Red Genoese Velvet

4 Lengths (3 yds. each). 21 ins. wide.



No. 2930

Old Spanish Valance—Gold Applique on Red Genoese Velvet—13 Panels in stock—23x22 inches.



FIG. 8.—FLORENTINE: LINEN, SILK AND GOLD XV. CENTURY



No. 2363. No. 2363A.

OLD SPANISH RENAISSANCE BORDERS.

No. 2363. Gold Applique on Old Red Silk Velvet. Width, 11 in.

No. 2363A. Similar design and width to above. Old Silk Velvet Appliqued on Cloth of Gold.

"Many of these virgins are of exquisite beauty"





291—Silk Velvet and Gold Wall Hanging

FIG



THE FEAST OF AHASUERUS

* Many of these virgins are of exquisite beauty



A FORTUNY DESIGN

The designs have all the vigor and charm of Mediæval and Renaissance craftsmanship



FRANCE MIDDLE 18TH CENTURY



French rococo sit about 1750. Kunstgewerbe-Museum Berlin.



DESIGN BASED ON A FLOWERING PLANT BY EDITH A. JULIA WRIGHT

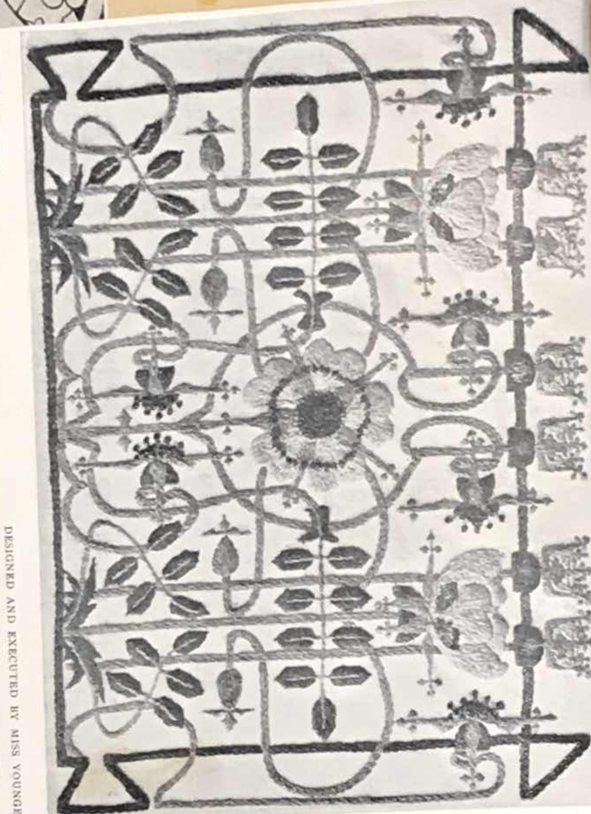


FIG. 4.—DIAPER ON THE ALB OF ST. THOMA[S] SOUTHWOLD SCREEN



FIG. 8.—DETAIL FROM RANDWORT[H]

233



EMBROIDERED PANEL

DESIGNED AND EXECUTED BY MISS YOUNGER



FIG. 3.—DIAPER ON THE ROBES OF SS. PAUL AND MATTHEW. SOUTHWOLD SCREEN

242









DESIGN FOR A DAMASK SERVIETTE BY ALICE G. LOCK



DESIGN FOR PRINTED MUSLIN BY FRED COPE





Courtesy of The Brick Shop, 682 Lexington Avenue

ANOTHER FORTUNY PATTERN

Fortuny has developed the use of fine, slender Egyptian cotton, so that for the price of chintzes one may obtain all the effects of rare old brocades



DESIGN BASED ON A FLOWERING PLANT BY BEATRICE M. TURNER



FIG. 12.—DETAIL FROM RANDWORTH SCREEN



FIG. 9.—DETAIL FROM RANDWORTH SCREEN



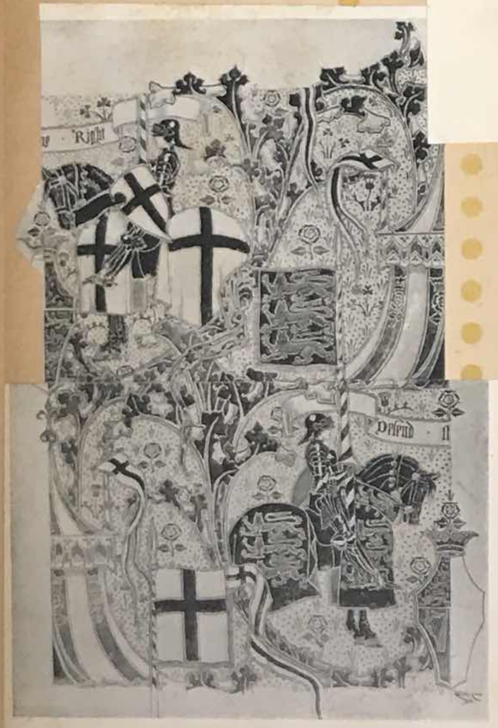
FIG. 5.—DETAIL FROM RANDWORTH SCREEN



© Keystone View Co.

PIUS XI IMPARTS A BENEDICTION AFTER HIS CORONATION

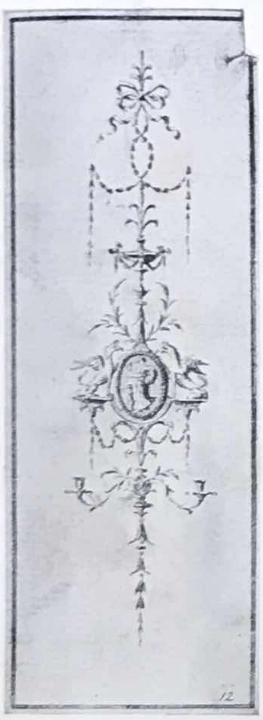
Over the central entrance to St. Peter's is the loggia, where the Pope is seen wearing the triple crown, which is emblematic of the triple dignity of teacher, lawgiver, and judge. The decorative banner is emblazoned with the coat of arms of Pius IX.



DESIGN: "DEFEND THE RIGHT" BY WALTER CRANE



DESIGN FOR WOVEN MUSLIN BY FREDERIC F. MAY
(The property of Messrs. John Brown & Son., Bridgeton, Glasgow)



DECORATIVE PANEL
From Lock's Original Drawing



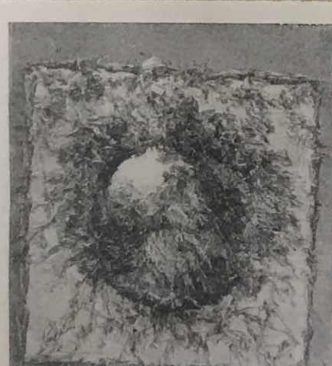
BAG DESIGNED AND EXECUTED BY MISS McBETH



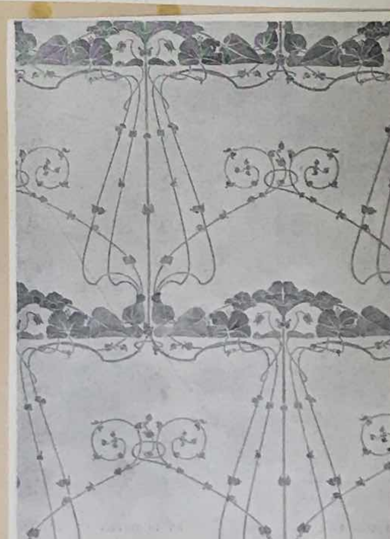
BAG DESIGNED AND EXECUTED BY MISS GORDON



RIGHT SIDE

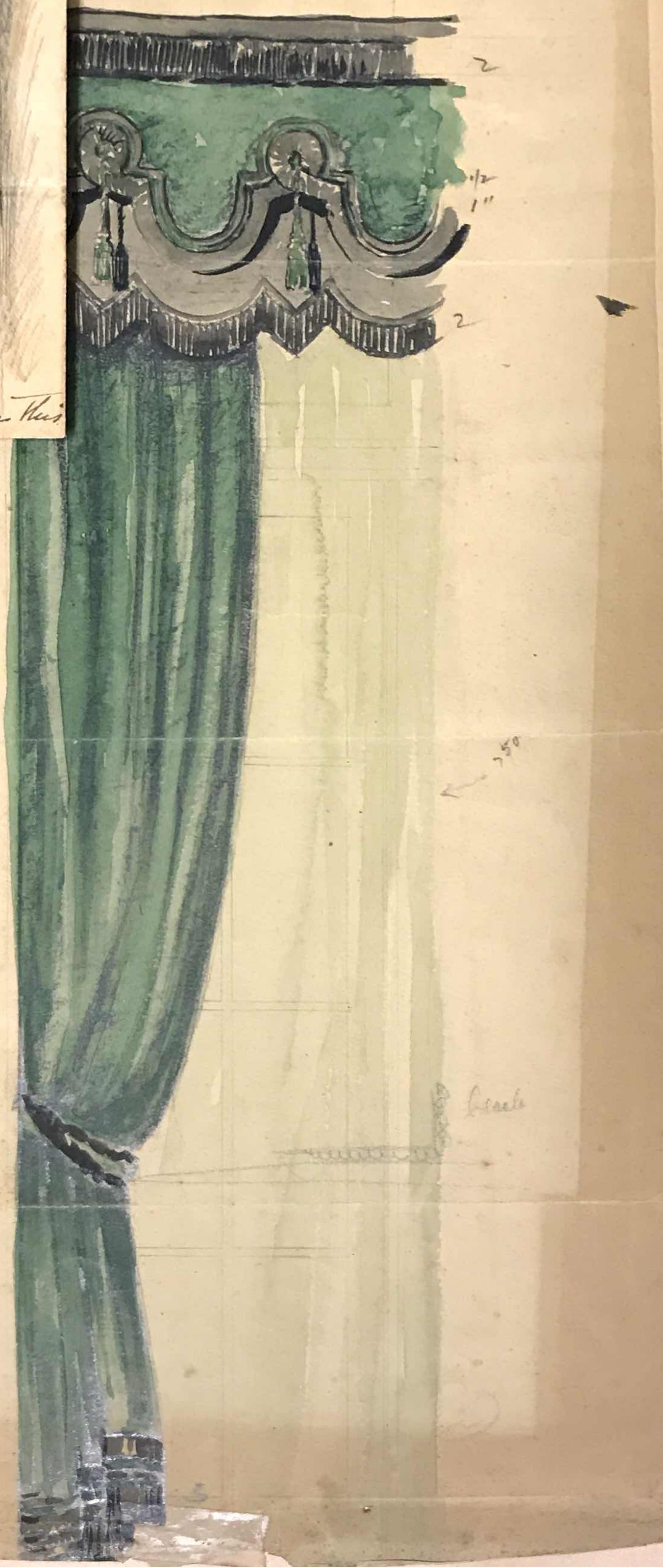


WRONG SIDE






Some thing like this


2
1/2
1"
2
15


A. E. DIETERICH.
MILLBROOK,
N. Y.



Long has man in his blindness continued to make awnings of green and white striped stuffs or of white, green-lined, unheeding the possible beauties of irregular stripes of deep blue and brown on white, of lemon yellow crescent-striped with violet pink, of tawny orange herring-boned with dull rose, and of bright green bordered with dark green, deep blue, and Chinese red. Specially designed for Vogue by Robert McQ












(No. 1) A glazed percale with a small gay allover floral pattern. (No. 2) A new cotton print called "Modern Garden." (No. 3) A delicate Victorian type print which may be had in at least six different backgrounds





(No. 4) A modern print inspired by a cactus motif. (No. 5) "Papillon" is a linen print designed by Vally Wieselthier. (No. 6) A gayly colored embroidered tree of life design made in India on native cloth